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BY THE FAMOUS  
DR. ROBERT A. WILSON





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JUNE, 1966

INCORPORATING VANITY FAIR

# VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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## AMERICAN VOGUE

420 Lexington Ave., New York, N. Y. 10017

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PENN

COVER: It's what's happening everywhere this summer—out of the water, into a hairpiece. One amusing idea here: a shiny Dynel cutup of geometric angles, thatched right over the eyebrows. More geometrics for the ears: bright plastic wedges ringed with rhinestones, swinging on clear plastic cylinders. . . . Surprise brightness appearing on lips this summer—clear glistening colour called Peach Flambé, one of three new lipsticks by L'Oréal of Paris. Earrings by Mimi di N. Saks Fifth Avenue; Hutzler's; Neusteters; Neiman-Marcus. Coiffure: Ara Gallant; Tovar-Tresses hairpieces.

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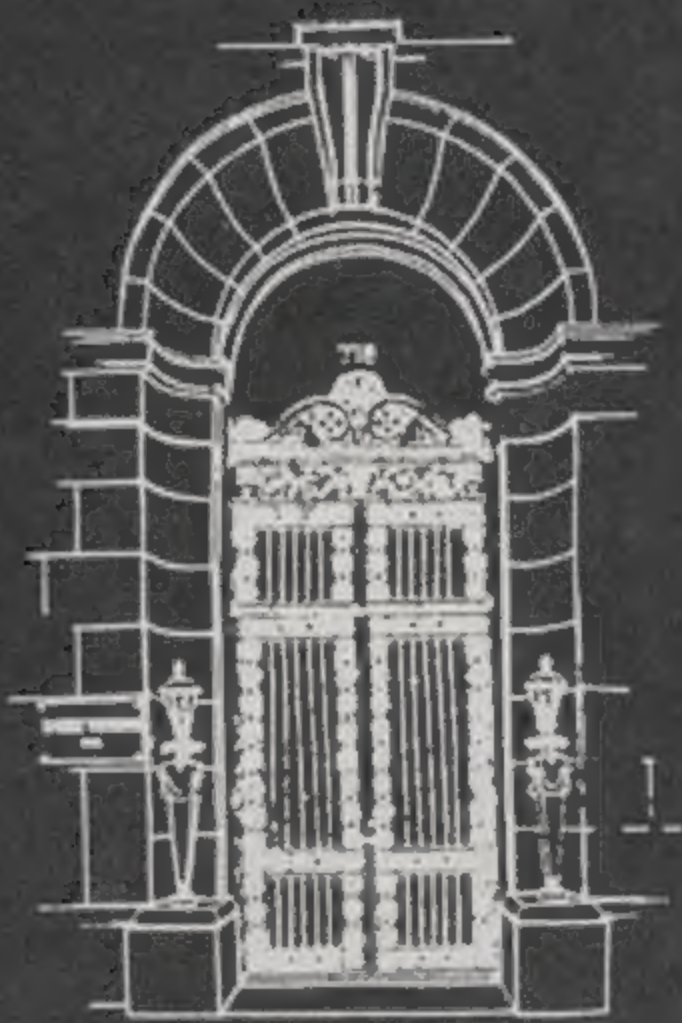
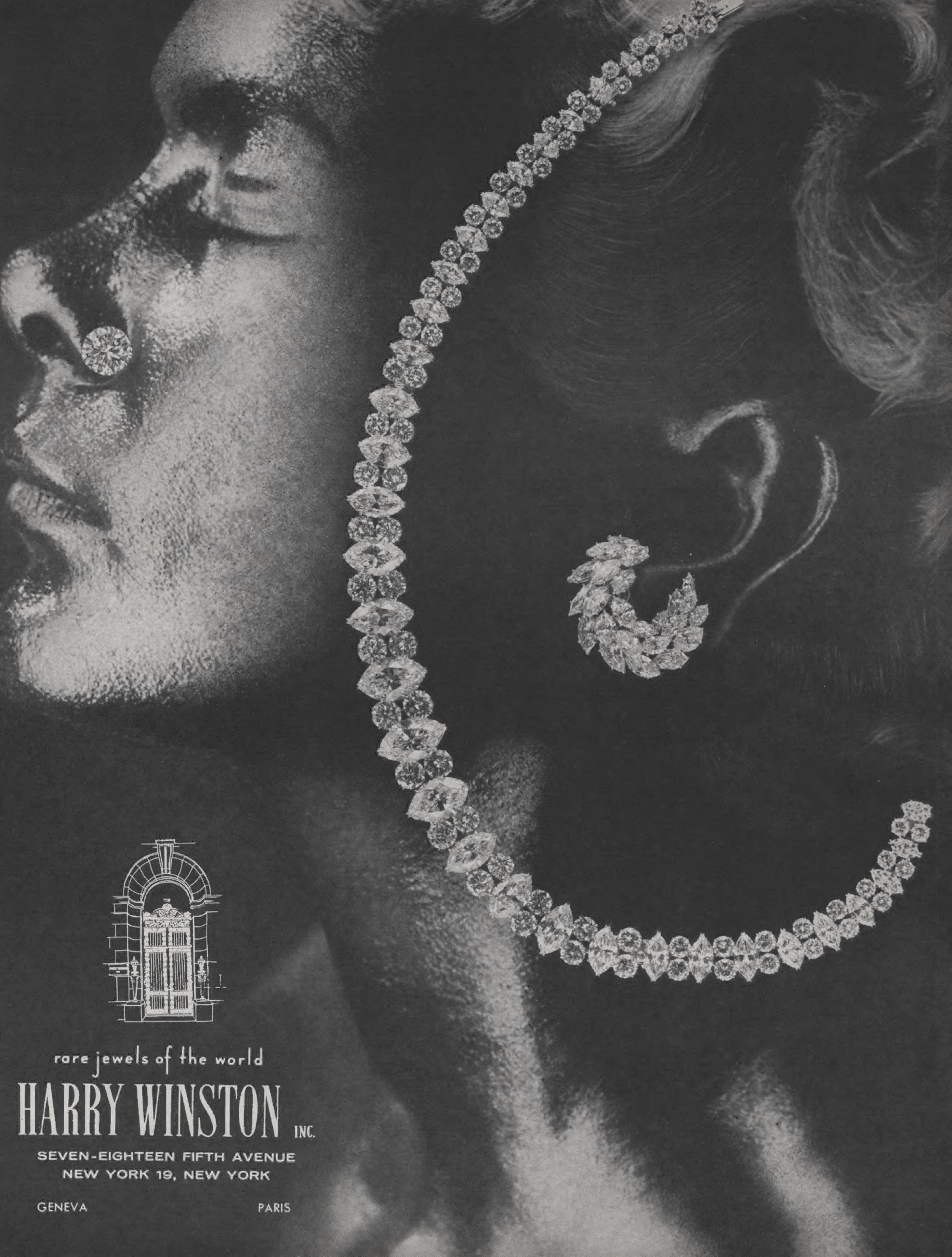


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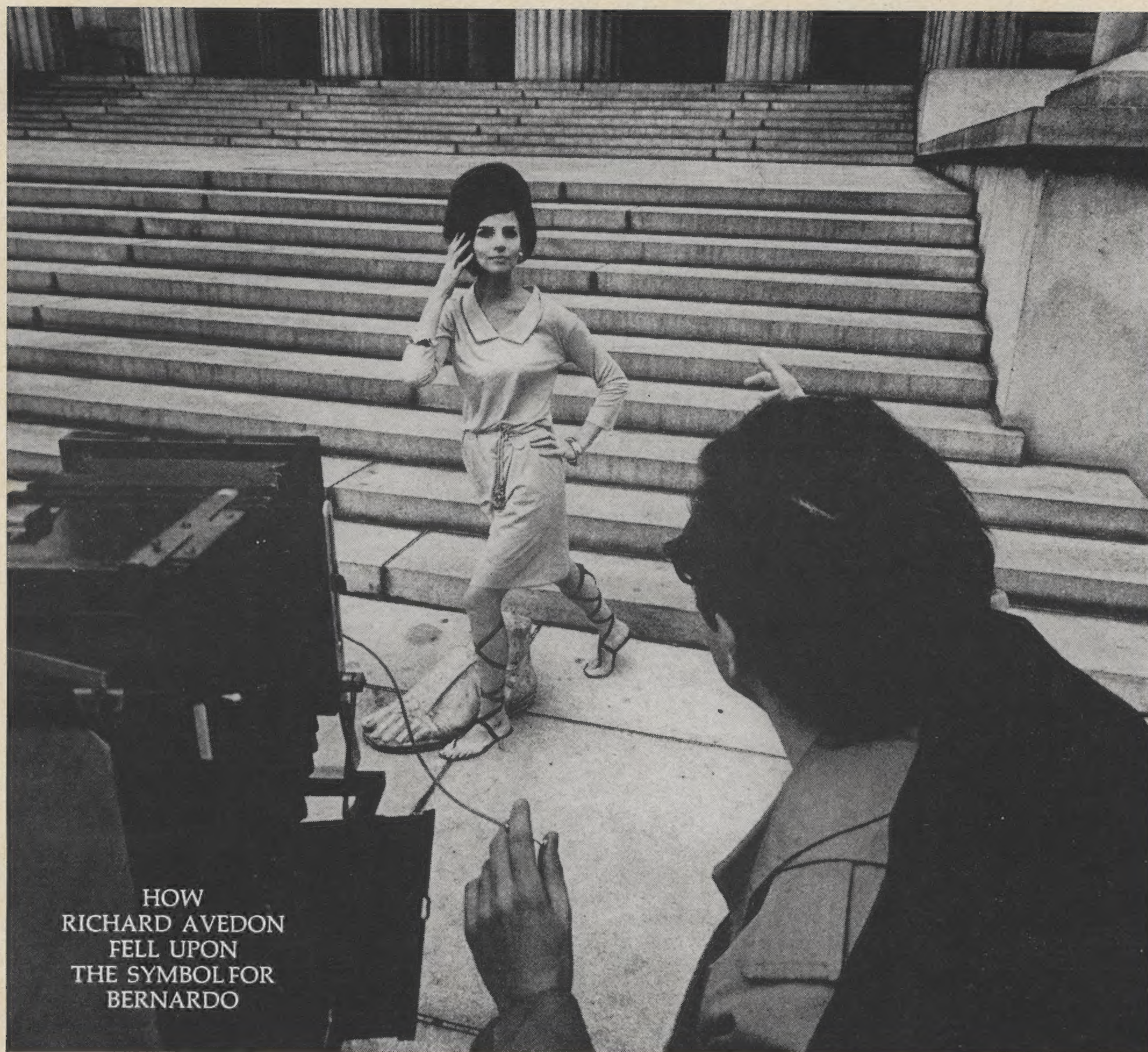
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It was Rome, 1955, and photographing great Richard Avedon was confronted with taking a picture of a woman's foot. The sandals she wore reminded him of a sculpted stone foot he had nearly fallen over early in the day. The classicism of that sculpture was exactly the classic quality he felt about the contemporary sandal. Rushing an assistant off to borrow it, Avedon made ready to picture a parallel so meaningful

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## Won't you spend 5 minutes on a better figure for life?

The only way to buy a bra is to try it on. That's right. Spend five minutes in the fitting room. And while you're there, here's what to look for: The lift should come from under the cups. The back should lie down on the job—the lower the back, the higher the lift. The straps should just lie there—good lazy straps, supporting no weight, just feeling secure. It should

cling at the cleavage, too. With no gap. Now, if the bra does all that — buy it. You have a bra that fits. And chances are it's a Bali. O.K. Put the dress back on. Would you believe the right bra could make such a difference? And remember, all you feel in a Bali bra is beautiful.

**Bali** 

BALI BRASSIERE COMPANY, INC., 16 EAST 34th STREET, NEW YORK 16, N. Y.





## Beeline's fall '66 fashion showings start right now.

Some time soon, one of your neighbors will be holding a private showing of Beeline's new fall fashions—right in her own home. And she'd love to have you come. You relax and take your time while you choose a new fall suit, sportswear or an afternoon dress.

Whatever you're looking for, Beeline has it in all the current styles, at most sensible prices. Sound like a good way to shop? A lot of other smart women think so, too. Write for your personal invitation to Beeline Fashions, 370 Meyer Road, Bensenville, Illinois.

From the fall collection, a 3-piece knit suit of Alamac's exclusive Permathal® Everglaze® 79% cotton / 21% Antron® nylon. Sapphire, emerald, wild plum; sizes 8 to 18, about \$24; 20-22, about \$25.







Today Revlon brings you

# The most dramatic change in blonding

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For the first time: you can get classic, delicate (non-brassy!) blonde shades that really last! With 1 fast, cool shampoo—and no tedious sectioning!

Skeptical? Who can blame you? 'Blondsilk', the first totally new toner—gives you a subtle, inherited kind of blondness. The shades . . . the even-ness you long for. The best coverage of ends you ever saw. Healthy-looking hair you crave (there are special conditioners in it!) All the fabulous

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## New Revlon 'Blondsilk'

The shampoo-in toner that really lasts!



## *Fashion for the pretty season*

*Three pale colours for the two-piece dress*




Pretty is a crisp two-piece dress in three pale colours—sleeveless V-necked top split into palest blue and celery green, slim delphinium-blue skirt on a camisole. By Leslie Juniors, of rayon and linen (Amity fabric). About \$25. At Peck & Peck; Neiman-Marcus; Bullock's-Wilshire. Earrings by Robert Originals. Coiffure by the Vergottinis of Milan; hairpiece by Reid-Meredith. Photographed near one of the blue temples in the south of Ceylon, background for the fashions on pages 65 through 91.



if you feel like this after a day in  
the sun, read this restful message

How comfortable can sun glasses be? You'll never know until you slip on a pair of Ray-Bans, the quality sun glass. Lenses of real optical glass scientifically block harmful rays. Reduce glare to cool, soft light. You'll like the way they fit and feel on your face, too. Solid. Not loose or flimsy. And they come in more styles than you can shake a fashion designer at. You have to go to one of the better stores to buy them. But they're worth the trip. Available in your prescription, too. Write for free style folder. Smart Ray-Ban Sun Glasses by Bausch & Lomb, Rochester, New York 14602.

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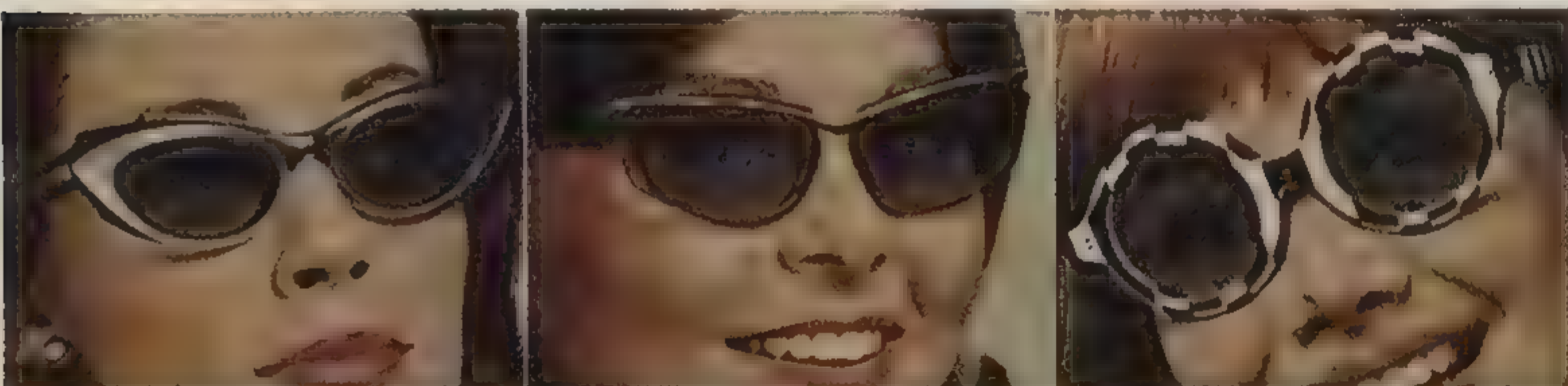
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Aside from its raving beauty on your nails, the uncanniest thing about this new enamel is the way it stays frosted through and through. You never have to stir things up. It won't streak, separate or 'settle'. (We wouldn't settle for less!)

It's a new kind of super-frosted concentrate that covers evenly as cream enamel. (The color-and-frost are coupled for keeps—won't separate in the bottle *or* on your nails!) For want of a fancier word, we've 'homogenized' it. And we've christened it CRYSTALLINE.

If you've been through thick and thin with other frosted, forget your frustrations now. This new formula won't come on thin and colorless. Or thick and gloppy. Even before you slither it on, you'll see the big difference. (It looks for all the world as though a great pearl had been dissolved in every bottle!) On your nails it glows with a soft, low-key lustre. A quiet kind of chic. You'll be smitten with the deep, velvety quality of it. The plushness. The cover. The delicate—but definite—color. Elegant beyond price.

## new Crystalline nail enamel

(In 21 fabulous frost-on-frost colors!)





This is the kind of ring design that starts revolutions. We call it the Coup d'etat.



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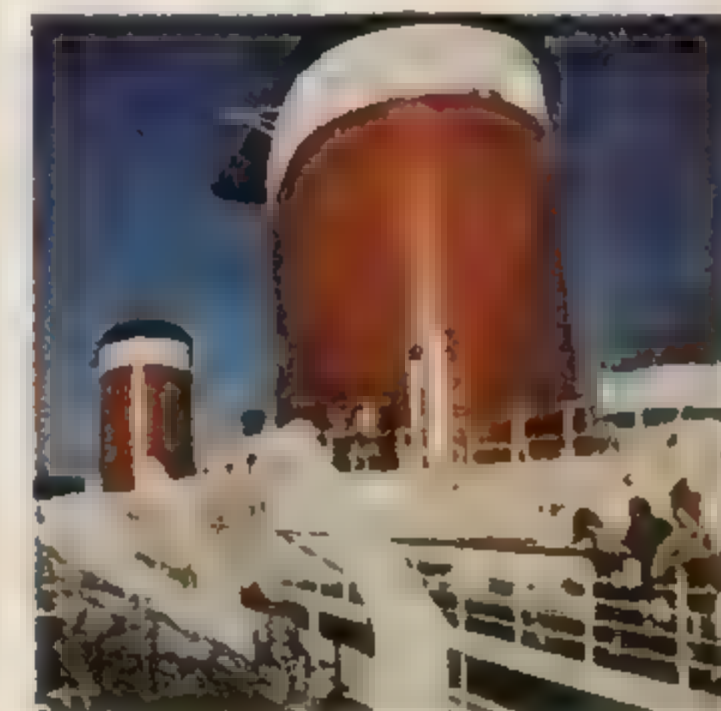
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# ss United States

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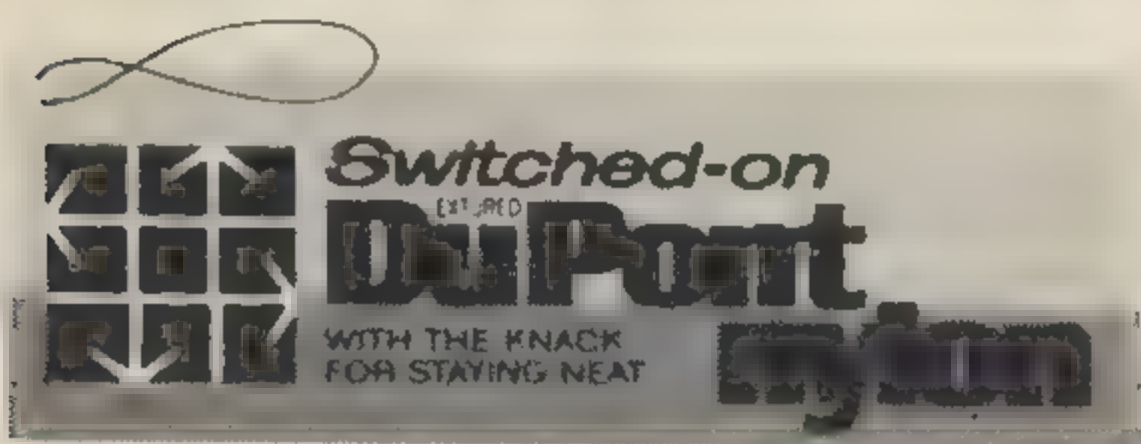


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Runs, runs, runs for a whole year.

Then you simply have the  
energy cell replaced, and you're  
set for another full year.

And because Timex knows almost  
as much about girls as watches,  
you'd love this watch for its

looks alone. Treat yourself to an  
Electric Timex. Or get someone  
to buy it for you. Someone who'd  
like you to be on time.

**THE ELECTRIC TIMEX®**  
**FOR LADIES/45.00**



*Max Factor creates the wildly natural look of  
The make-up that's Barely There*

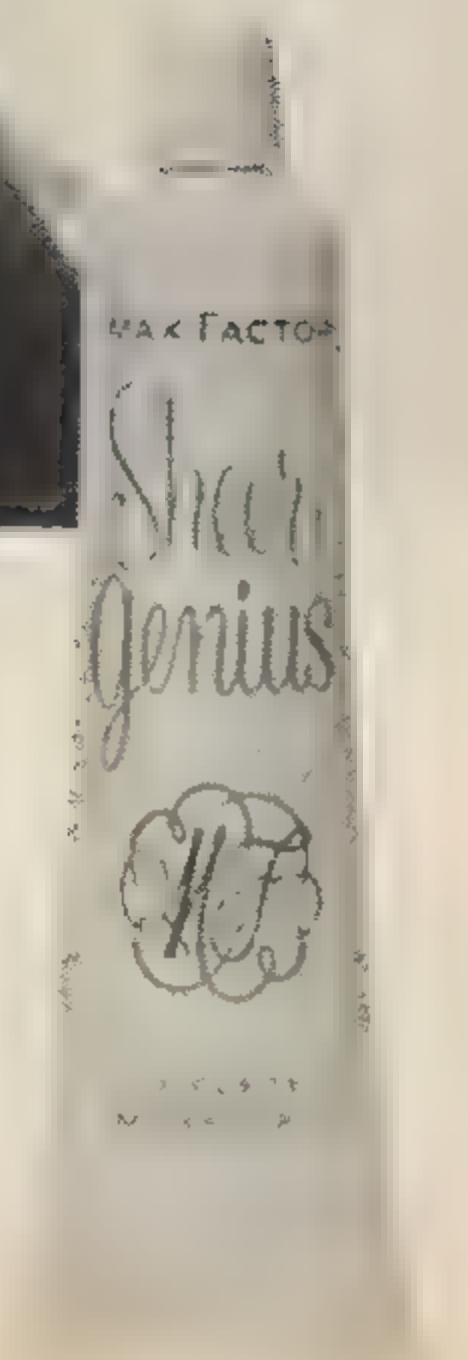


© 1966, MAX FACTOR & CO. AVAILABLE IN CANADA

This is the look to fall in love with this summer. The Barely There Look of Sheer Genius. It's the wonder of a complete make-up (foundation, moisturizers and

powder) spun into the sheerest flattery you've ever been seen in! Do you dare to go bare? Do it the beautiful way. With the soft matte finish of...Sheer Genius.®

*Sheer Genius by Max Factor*





# You're dashing just sitting with *WINGS* luggage



Pack off in **Paris Match**®: new flyaweigh luggage so ahead you arrive before you get there with stripes dashed off in Paris. Hopsack ones of red on navy or cognac on black. All winged your way on any number of weather-

proofed cases and kits going from \$30.00 to \$110.00. And inside moiré as flashing as the imported hardware on the outside. Snap it. Stack it. Relax with Paris Match. And you're dashing just sitting there. You have Wings.

Pick up Wings at all Lord & Taylor, I. Magnin, Carson Pirie Scott and Neiman-Marcus stores or for nearest store write Wings Luggage, 379 Fifth Avenue, N.Y.





## I WAS A CURLY-HAIRED baby. BUT baby look AT ME NOW!

You've never seen natural curls go "way-out" like this! Now, they waltz right out of your life with CURL FREE... the new curl relaxing discovery! A cool, creamy lotion that lets you comb natural curls right out of your hair! Your curls gently relax. Your hair stays impeccably smooth, oblivious to dampness for months! And, still boasting of that natural-born body! Even if your natural curls are so exceptionally tight they fight with a vengeance to stay—don't be discouraged. All natural curls respond to CURL FREE. Keep using it...and you too will know true hairstyling freedom.







Reed & Barton

the sterling America holds dearest



Hampton Court

a bit of pagentry to hold in your hands

32-piece service for eight, \$264. For the name of the store nearest you and a booklet on Hampton Court and other solid silver patterns, write Reed & Barton, V-66, Taunton, Massachusetts.



# BARE BEAUTY

MAKES WHATEVER YOU BARE, BEAUTIFULLY BARE. AND IT WON'T RUB OFF!



When you take it off, you put it on. Put what on? Bare Beauty. It makes you beautiful all over. Wear the deepest décolletage; slip into the barest bikini before you've even glanced at the sun; make your own tan; or even-

out a tan that nature made; become an outdoor girl without stirring from the house. Bare Beauty is a sham tan that won't rub off. It's *you* from top to toe and treats your body as if it were your face. Isn't Powers wonderful?

Jewelry by David Webb

## JOHN ROBERT POWERS





A minimalist line drawing of palm fronds, rendered in a light grey or black ink. The fronds are long, slender, and pointed, with some showing a slight curve. They are arranged in a cluster, with some fronds overlapping others, creating a sense of depth and movement. The drawing is positioned in the upper right quadrant of the page, with the fronds extending towards the top and right edges.

*Ambush*  
perfume by

Dance





Eugen Karlin



## The fashion under the fashion



### *The brassière with a beautiful back*

Revealed: a clever solution to problems raised by the rush of cut-away and bare-backed dresses in fashion now—this smooth, lacy white brassière bares the back completely. Underwired for support, and anchored by stretch straps over the shoulders plus two garters in front that attach to pantie or girdle. By Nemo, of nylon lace covered in tricot of Du Pont nylon. \$7. At Saks Fifth Avenue. Coiffure by Ara Gallant of Derel. Hairpiece by Tovar-Tresses.

## Now Fashion comes to the Bath Scale

...in Glorious Colors You Change at Will!

Now, a precision-made bath scale conceals its famous efficiency under a blanket of soft warm "fur", in a wide range of exciting colors (from Siamese Pink to Antique Gold to Verdian Green) that dare you to be you! And these luscious fur-fabric tops not only remove for laundering, but also are replaceable any time you change your color scheme!

The scale is a BORG, in a new high fashion oval shape, but with the same magic mechanism that signals even a single-pound weight change. Now in "fur", in a color you can change at will! \$13.95.

No other scale is made like a

**BORG**  
▲ SCALE

Costume by JAX

Far West slightly higher  
Available in Canada  
Borg-Erickson, Chicago





*Blue Grass...  
for the youngest summer  
of your life*

In the cool, cool, cool of Blue Grass, let your spirits sparkle! Wear it with light-hearted extravagance...from morning shower to the latest hour...in powder, mist, spray or any other way. (Even a drop on the pillow stirs up the sweetest dreams!) Too exciting to keep to yourself, let it enchant an acquaintance, cheer a sick friend. Wear Blue Grass...the endearing fragrance created by Elizabeth Arden to keep the world young.

*Blue Grass De Luxe Perfume, 8.50 to 50.00. Dusting Powder, 1.50 to 6.00. Perfume Spray, 5.00. Perfume Mist, 6.00. Flower Mist, 3.50 to 25.00. 3 cakes of Bath Soap, 5.00. Perfume for Body and Bath, 5.00 to 18.50.*



*Elizabeth Arden*

NEW YORK • LONDON • PARIS

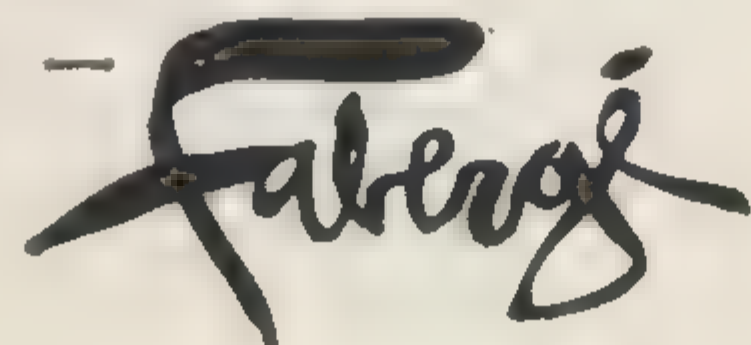


## Fabergé lipsticks *are* good enough to eat.

These exquisite confections are not only lovely to look at, wonderful to wear, heaven to kiss — they're pure as pure can be . . . as indulgently solicitous of your lips as Mother Love itself.

The rubescent glow in the center is Faberge's one-and-only-in-all-the-world *Stained Glass*. In that same row, starting all the way to the left, other Fabergé originals: *Graype Lip Glacé* . . . *Porcelain Shell* . . . *Caramel* . . . fascinating new *Bedtime Lipstick* . . . *Marron Glacé* . . . *Rock Candy Glacé* . . . *Mondrian Coral* . . . *Mocha Glacé*. On your right after *Stained Glass*, *Nude Pink* . . . *Tigress* . . . *Mango Glacé* . . . *Lime Glacé* . . . never-before, pour-le-sport *Chameleon* . . . *Van Gogh Sunflower* . . . *Cherry Glacé*.

Delicious, delectable, delightful are these artful *Ovalliptic Colours Extraordinaire* — in two moisture-rich formulas divined to give you the coverage you covet — shimmery satin or sheer sheen. All, by that tongue-in-chic artist, the one with The Knack —

A stylized, handwritten-style signature of the word "Fabergé" in a dark, bold ink.







# The Final Freedom

By Elizabeth Davenport Plant

When, in an article for *Vogue* published in 1959, I had the temerity to come out and admit I was sixty years old my appalled contemporaries thought it indecent exposure, and the admission produced the somewhat dubious fringe benefit of helpful hands offered at my elbows when crossing the street, whereas heretofore I had been jolly well left to dodge trucks at my own risk. However, the exposé netted me one of the nicest compliments I ever had. After reading the piece, one of my delightful young friends said, "I had no idea you were that old. I always think of you as being about my age." I cherished this bit of flattery because her age happened to be around seventeen.

I repeat the remark in the spirit of good, clean bragging, and also to substantiate my claim to being strong of wind and limb, and—as lawyers term it—of sound and disposing mind, capable of a considered decision.

Being competent physically, mentally, and legally to dispose of my possessions or of my body, after I am dead I could, if I chose, will my estate for the propagation of hybrid petunias, my skeleton to a medical school, my kidneys for research, and my wishes would have to be taken into consideration. Or if—to quote St. Paul out of context—I should give my body to be burned, arrangements would have to be made for cremation. It is my body before such a contingency that concerns me now.

At the present moment, if it should be found that I had an obscure disease calling for a drastic and immediate operation, I could choose to have it done or not and my rights would be respected. Therefore, at a time when I am capable of making my own decision, I am rising to demand my rights and giving directions that would apply if and when such time should arise that I am incapable of voicing such demand.

As long as I am active in mind and body—allowing for

the inevitable attrition of years—I want to keep all my parts in good working order, with any requisite medical care. BUT if a time should come when my body can be kept alive only by artificial means which preserve the *breath* of life but in no way preserve life's *spirit*, I do NOT want artificial stimuli used.

I know of entirely too many old people who have been dragged back literally from the brink of the grave by transfusions, intravenous feedings, heart stimulants, and the like, to "live" a while longer in a vegetable existence, dribbling away by heartbreaking inches; a pitiful drain on their loved ones' emotions and finances.

My own father, who lived to a ripe and active ninety, felt the same way about this. Years before he died he asked his children to promise to let him die naturally, preferably in his own bed—not a hospital—when, as he expressed it, his "sands had run out."

But when the time came, there was such a tug of emotions on us who loved him and couldn't imagine life without him that we found ourselves incapable of insisting that his wishes be carried out. There was a feeling with us that by tomorrow we would be ready to face the finality of parting, but not today. Also, there would have been a feeling of guilt in withholding any measure that might have prolonged life. However, he was conscious enough and determined enough, to recognize the last-resort procedures being followed—the oxygen tubes, the feeding tubes, the mechanical devices—and to insist that they be withdrawn.

So he did not live on to become a pitiful, broken, and disintegrating old man waiting for release for himself and relief for his loved ones. He died as he had lived, in peace and dignity, and his going out was not into the jaws of death but through an opened portal into a larger and more triumphant sphere.

I am asking you, my children, that you grant me the same

privilege. I am not suggesting that you have me "put out of my misery." Euthanasia involves moral responsibility and I would never want a shadow of guilt to blur your consciences, even if I were past either conscience or consciousness. But I wonder if artificial prolongation of physical existence at the expense of mental and spiritual awareness is not also usurping a prerogative of nature.

Though calculating machines might tot up code numbers totaling millions, they never could isolate the spiritual spark that makes up a personality; when that spark is extinguished, the real person is "dead" already. I believe its housing should be allowed to cease functioning when the purpose of its function has ceased to exist.

I would not put on a doctor attending me the burden of making a decision to withhold treatment that might keep breath in the body. Twice in my immediate family doctors have fought against overwhelming odds to save a life; fought when hope seemed not only dim but nonexistent, and in each case they were rewarded by a recovery that was a medical miracle. But in both instances the patients were fairly young and vigorous, with useful lives ahead, and enough spark of courage to fight along with them. If doctors undertook to decide which patients were worth trying to save, medical advance would cease. Therefore I am the one to make the decision should the occasion arise, and I am making it now.

I expect to have before me many years filled with joys and responsibilities, perhaps even sorrows. But if the time should come when continuation of breath in me means I will be incapable of experiencing either joy or sorrow, pleasure or responsibility, please, my children, love me enough; please, my doctor, be kind enough and wise enough to recognize that the fullness of years has been accomplished, and my sands have run out of the glass.

## The Perfect Disguise

One day a Russian countess threw herself at a lowly leathemaker because he smelled so good. The stuff he was using was never intended—until then—to be a man's cologne. (It was just a little something to disguise the odors of leather-tanning.) But what started as an accident has become *The Perfect Disguise*. Russian Leather by Imperial Del Oro is so subtle every man feels it's his own. So perfect a woman only gets the effect, not the intent. Look for the authentic Russian Leather by Imperial Del Oro in the gold-spiked bottle. A perfect disguise. A great come-on.

Russian Leather  
by  
Imperial Del Oro

After-Shave Lotion,  
Cologne, Gift Sets to \$17.  
At fine toiletry and cosmetic  
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IMPRÉVU PARFUM de COTY





**INTERNATIONAL** The beauty of simplicity: graceful, distortion-free wraparounds in five frame and lens combinations. \$15.00



**FONTANA** A Mediterranean masterpiece. Lets you see the world — and vice-versa — with an Italian accent. Five lens shades. \$10.00

# YOU STEAL THE SCENE IN YOUR RENAULD SPECTACULARS

Chateau Frontenac dominated the skyline, but all eyes were on you. You — in your stylish Renauld Spectaculars, causing a stir at the Temple of the Vestal Virgins. You, exciting and mysterious in your Fontana Spectaculars, worldly in your classic Internationals. It was you, again and again, in your amazing Renauld Eye Wardrobe, the second wonder of the fashion world!



SUNGLASSES BY  
**RENAULD**  
INTERNATIONAL

544 Pacific Street, San Francisco, California



Know how many nail colors you can get  
with any polish you have and  
Clairol's new 'tinted topcoats'?

About



or so. Just use your imagination.  
And new **'tinted topcoats'\*** by Clairol.  
The instant-tint nail color kit  
that lets you change your  
nail color as quickly as  
you change your clothes.  
Or your mood.  
Or your mind.



Now—Instantly—you can make any nail polish match or  
harmonize with every costume change! Your polish is pink, and you want  
to wear an orange dress? Add a yellow 'tinted topcoat' and make  
orange happen, right on your nails! Feeling pastel, but your nails are bare?  
Slip on a fast 'tinted topcoat' (or two or three) over our White Base Coat.  
There are four zillion quick-switch fashion tricks you can play! **The kit 2.00.**



Justin  
McCarty



Count the many wonderful ways you will wear this Justin McCartney worsted wool double knit dress! The tunic-length side buttoned panel jumper is reversible. Contrast your colors or match them to the beautiful basic dress beneath. The new stovepipe neckline is also in two colors, and can be rolled down. Amber brown and navy, black and ivory, Tokay grape and Avanti blue. Sizes 6 to 18. About \$95.

JOSKE'S • houston

# BEAUTY ✓ CHECKOUT

June

## *Pages not to be missed*

For all the publishing that's gone on on the subject of sex-hormone replacement for menopausal women, post-menopausal women, and in some cases younger women whose estrogen supply simply isn't what it ought to be, it seems to us that nowhere have certain points been made crystal clear: the questions of exactly which hormones are for whom, and on what physical findings your doctor might base possible treatment. . . . To clarify the case, the famous Dr. Robert A. Wilson devised the hormone timetable on pages 92 to 95 of this issue, the first such timetable we've seen. We think it's important. Very. We think other women will think so too; and we further think that if they're among the many women who do their Vogue-reading at the beauty salon, they just might tear out those pages for further reference—before you get there. So—the suggestion is: check this copy of Vogue. If pages 92 to 95 are missing, you might want to make a determined effort to catch up with them in an untampered-with copy. The information contained is directed against mis-information. It should quiet the afternoon bridge table bent on topics other than bridge. It is the clearest statement to date on this still controversial subject; a triumph of exposition by one of the leaders—who has for years taken the side *for* replacement therapy. . . .

## *Teaching machine for fake eyelashery*

If thick, thick, black, black eyelashes become a way to go (and it's a way much liked by European women, who see this as one-quarter of their this-summer's head look—the rest being peruked long hair, a biscuit-beige suntan, pink rouge on lips and cheeks), then even the last holdouts will almost surely have to learn to deal with fake eyelashes, sink or swim. . . . For those for whom it's been, to date, sink, there is now a teaching machine to take them by the hand through the finer points of eyelash donning. For them, home help has come. A new company, Custom Cosmetiques of California, has produced an enlightening matter named Elé-Glance, which arrives with a moving package and a mirror. What's moving about the package are the instructions, for the package is really a teaching machine. Turn the wheel through ten numbered steps. Carefully detailed directions for the application of the lashes pop up on one side, a demonstrative photograph on the other. They're even good enough to tell you which fingers to use for which step, show pictures of exactly how much adhesive is necessary (a mere bead per application). Meanwhile, you are situated, if you read your lesson, with your eyes at least twelve inches above the mirror-on-package. . . . May not turn ten thumbs into forefingers immediately, but surely ten steps in the right direction. . . . (To help things along, splendid real-hair lashes and adhesive are included.)

## *News for the peruke club*

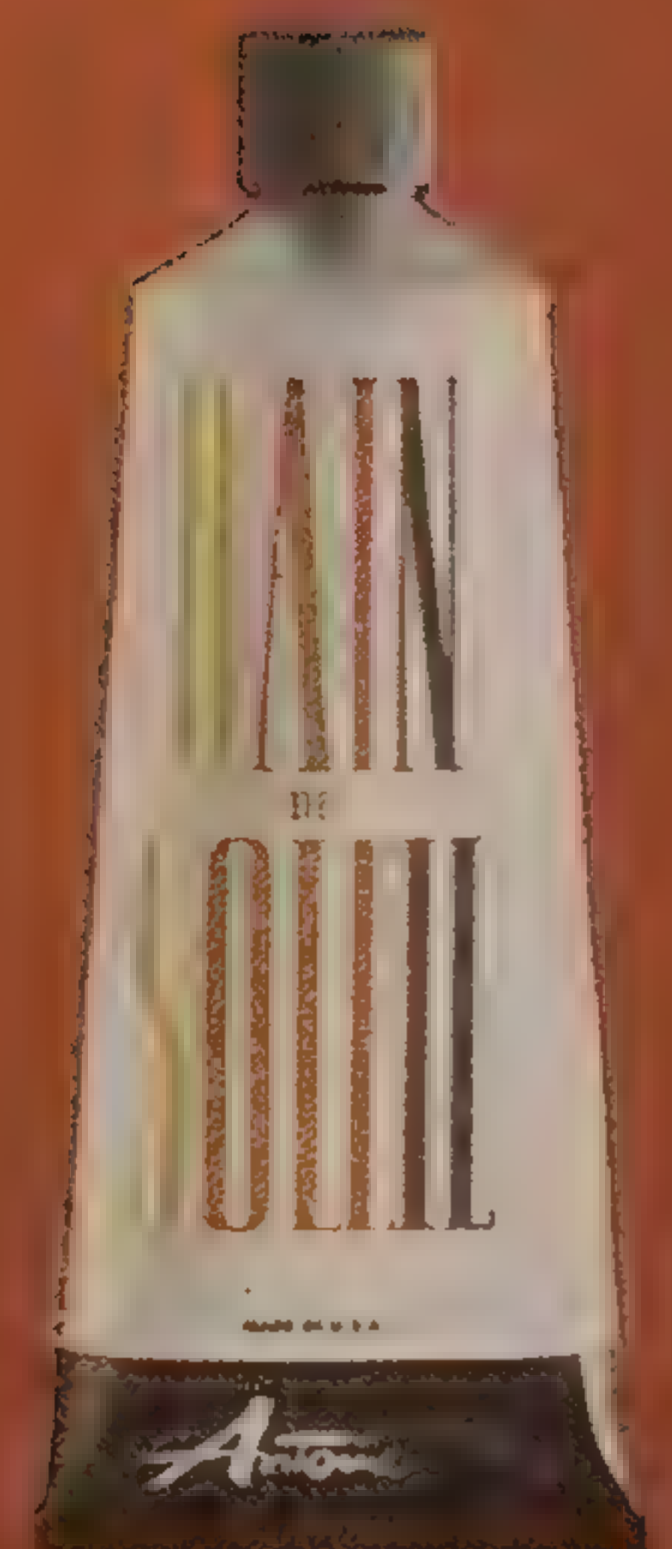
The liking for hair clubbed back, George Washington fashion, is—we needn't tell you—a takeover. (One of the busiest wig-dispensers in the country, Fashion Tress, is rushing out the peruke wig as we go to press.) Meanwhile, for women who long to join the club, but have felt disqualified by ears (too big, too wide of the head), we suggested in the May issue of Vogue that they might batten down their ears by using spirit gum as the fixative. Now there's further intelligence on spirit-gum efficiency—and efficiency with spirit gum. One young chicerino, determined to make her ears cooperate, works matters out as follows. When she's ready to dress in the morning, she brushes her hair back, unstoppers her spirit gum, touches same to her ear tips. Then, instead of holding her ears back by hand while the fixative takes, she slips on a knitted skiband. This does the holding job, frees both hands to work on makeup; by the time makeup is ready, ears are firmly in place. Twelve hours is the least she's asked of any one glue-works. For removal of the spirit gum, she tells us, her pharmacy sells something specifically designated as spirit-gum remover. . . .



have a love affair with the sun



wear nothing but Bain de Soleil



Bare and tawny you in a unique Bain de Soleil tiger tan. What more could a girl wear? Choose rich dark in cream or fluid, or new non-oily white. \$2.

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## **Brut strikes again !**

Now BRUT gives you The Works: Lotion for after shave, after shower, after anything.  
Crème Shave. Talc. Spray Deodorant. Hair Spray. Soap.  
Bold, brash BRUT for men. Smells great. **Fabergé.**



# Hair Colour by L'Oréal

## Second nature with knowing women.



## First choice with select salons.

Clever you. You've made the great discovery. The beautiful discovery about L'Oréal. That it turns your hair into incredibly delicious colour. Fills it with fresh, natural-looking loveliness. Makes it soft and supple . . . with predictable perfection every wonderful time. Now, add to this the gentle touch of L'Oréal cosmetics, and you go from head to toe in a world of colour. Completely coordinated . . . completely enchanting. Clever you . . . you even knew enough to ask your hairdresser. But then, you always were a knowing woman.

NOW MADE IN THE UNITED STATES FROM THE FORMULAS OF  
**L'ORÉAL OF PARIS**



# Glissando® Contouring Makeup...

first and only makeup that highlights your best features...  
shadows out the rest



It's all done with a silky soft sponge...  
fashion's newest face-shaper

Glissando Contouring Makeup by DuBarry can re-shape, re-make, "sculpture" your face in mere minutes.

You just dampen the sponge, pat it in the Foundation shade and smooth over your face. Then, dab and dot—with Shadower to veil the least of your features—with Highlighter to play up the best of them. Now,

what could be easier?

This is DuBarry's new Glissando color-on-color concept of makeup... the look of dimension that makes the flat, unreal, un-you look passé.

And the silky soft sponge blends this light makeup smoothly, naturally, flawlessly. Your pretty new face is on to stay. All day.

Without touchups!

For a little light-hearted lily-gilding, brush on Glissando Contouring Dust-On, dual shades of blushing powder. For a finishing glow, Glissando Face Lights.

Glissando, the first and only complete Contouring Makeup, at finer drug and department stores.

## DuBarry®

the most elegant name in cosmetics



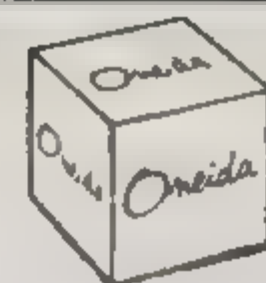


New. Delicious. A "silver frosted." Individualists are already setting tables (and tastes) with this pattern. We call it "First Frost." Very appealing, very advanced. And it's Heirloom Sterling—beautiful, correct, opulently heavy. With the textured look of today. For tomorrow and tomorrow and tomorrow.

FOUR-PIECE PLACE SETTING (TEASPOON, KNIFE, FORK, SALAD FORK) IN NEW "FIRST FROST," ONLY \$36.50. FOR NAME OF DEALER NEAREST YOU AND A COMPLETE BROCHURE OF ALL THE LOVELY PATTERNS IN HEIRLOOM STERLING, WRITE: ONEIDA SILVERSMITHS, DEPT. H-8, ONEIDA, N.Y. 13421.

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Life begins  
at 40!



*Irma Shorell's*  
**FORMULA M**

The cosmetic developed for  
one of the world's  
foremost beauty specialists  
to improve the appearance  
of mature skin of  
face and neck

FORMULA M has been the closely  
guarded development that has been  
recommended to thousands.

They have included famous motion  
picture stars, society leaders, and even  
royalty... The most beautiful women  
in the world — women whose search  
for beauty knew no bounds.

For many, the use of FORMULA M  
alone was extremely rewarding in im-  
proving the appearance of mature skin  
of face and neck.

The firming action of the formula  
was extremely rewarding in smoothing  
out unsightly lines and firming the  
face and neck.

FORMULA M is now available to  
women over 35, like myself, who desire  
to retain or regain a more youthful  
appearance of the face and neck.

FORMULA M contains no hormones,  
estrogens, or steroids of any sort. It is  
compounded of safe,  
natural ingredients.

There is no other  
cosmetic product like  
FORMULA M available  
to the woman of today.

A liberal 62 day  
supply—27.50

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*White lace  
under summer fashion*



PENATI

For summer's small lively dresses, a lacy white  
nylon brassiere with a pretty, ruched  
décolletage and no more construction than it takes  
to make a perfect fit... underwires covered  
with soft white velvet... plus a low spandex back and  
between-the-cups inset to hold it just where  
it should be held. By Bali. \$8. At Saks Fifth Avenue;  
Hutzler's; Dayton's. Coiffure by Raymond  
of Aurélien Lintermans. Hairpiece by Tovar-Tresses.





## *How far should a brunette go when it comes to making up?*

All the way.

How would *you* like to have the ideal brunette complexion? You know the one. You've seen it (rarely). It's a flawless pink-warmed beige. It's the one a girl could *perish* for.

Clairol gives brunettes that very look. It's absolutely fantastic. It would definitely *not* turn on a blonde or ripen a redhead—it's made only for you. And

it makes brunettes look the way they're supposed to: *vivacious!*

To bring this beauty look to brunettes, Clairol created nine color-correcting make-up shades. Not to *mask* your own skin tone but to *combine* with it. Your shade will give you The Look. That tawny, baby-rose face is *yours*.

Know what happens when you go as far as you can in making up? *Everything!*



## **Clairol® Make-Up for Brunettes**

P.S. There is Clairol Make-Up for Blondes, for Brownettes, and Redheads, too. But that's another look entirely.



## *For H.R.H. Prince Philip, Duke of Edinburgh, a baronial banquet in New York*

Unfurling like a triumphal banner, this banquet for Prince Philip topped out his visit to the United States, and drew fifteen hundred New Yorkers to the Americana Hotel. If the usually frosty ballroom, hung for this evening in Gobelin and Aubusson tapestries, suddenly looked baronial, the show, steered by Alan King, was distinctly Broadway, with everything from ballet to the big beat. From a blue-swagged dais, Prince Philip, dashing charm with wisdom, made his final speech in America, raising for Variety Clubs International almost a million dollars. He had flown, often taking control of the Royal Family plane himself, across the continent to become, for charity, the world's top royal barnstormer.



1



2



3



4



## Rolfs gets carried away—always.

This time with a new idea in tie-packing for men on the move. ROLFS Tie Valet has three see-through holders . . . to carry and protect twelve neckties neatly. Handsome and handy in Polished Levant Grain Cowhide. \$5.95.

West Bend, Wisconsin. Also creators of fine Amity Leather Accessories.

## ROLFS

**Petite Lady jungle floral dress of textured Caprolan<sup>®</sup> nylon. In half sizes only. \$25. Safari anyone?**





# NOTEBOOK

1. On the dais, H.R.H. Prince Philip; Mrs. Winston F. C. Guest; Earl Mountbatten of Burma; Mrs. John R. Drexel, III. 2. Mr. James Fosburgh; Mrs. Guinness Plunket. 3. Mrs. Lawrence Copley Thaw; Mr. B. Rionda Braga. 4. Mr. David Fleming; Lady Caroline Acheson; Viscount Margesson. 5. Mr. and Mrs. Douglas Fairbanks. 6. Colonel Serge Obolensky; Miss Anita Colby. In scenes from the show: 7. Edward Villella and Patricia McBride, of the New York City Ballet, dancing a pas de deux. 8. The New Christy Minstrels. 9. Master of Ceremonies Alan King with Ethel Merman and Robert Merrill. 10. From the Latin Quarter, chorus girls. 11. The finale, a lineup of well-known Broadway actresses.



Purple, green or black  
Contrasted with beige in  
Winston Mills double knit  
wool jersey. 6 to 14. About \$45.

**Laurence Gross**  
498 7th Ave. N.Y.C.





## It's smart to be square under the sun

Be the only pebble on the beach. You'll attract schools of mermen when you circle the scene in squared-off "Hyannisport" sunglasses by Plaza. The Sandalwood finish complements the smartest beach accessories and sports ensembles. Also available in Teakwood, Honey Amber, Bone White and Black. With Naturalite gray lenses for true color fidelity. At the smartest stores. Or write



**Plaza Sunglasses**

Plaza Sunwear Company, Rockefeller Center  
630 Fifth Avenue, New York City

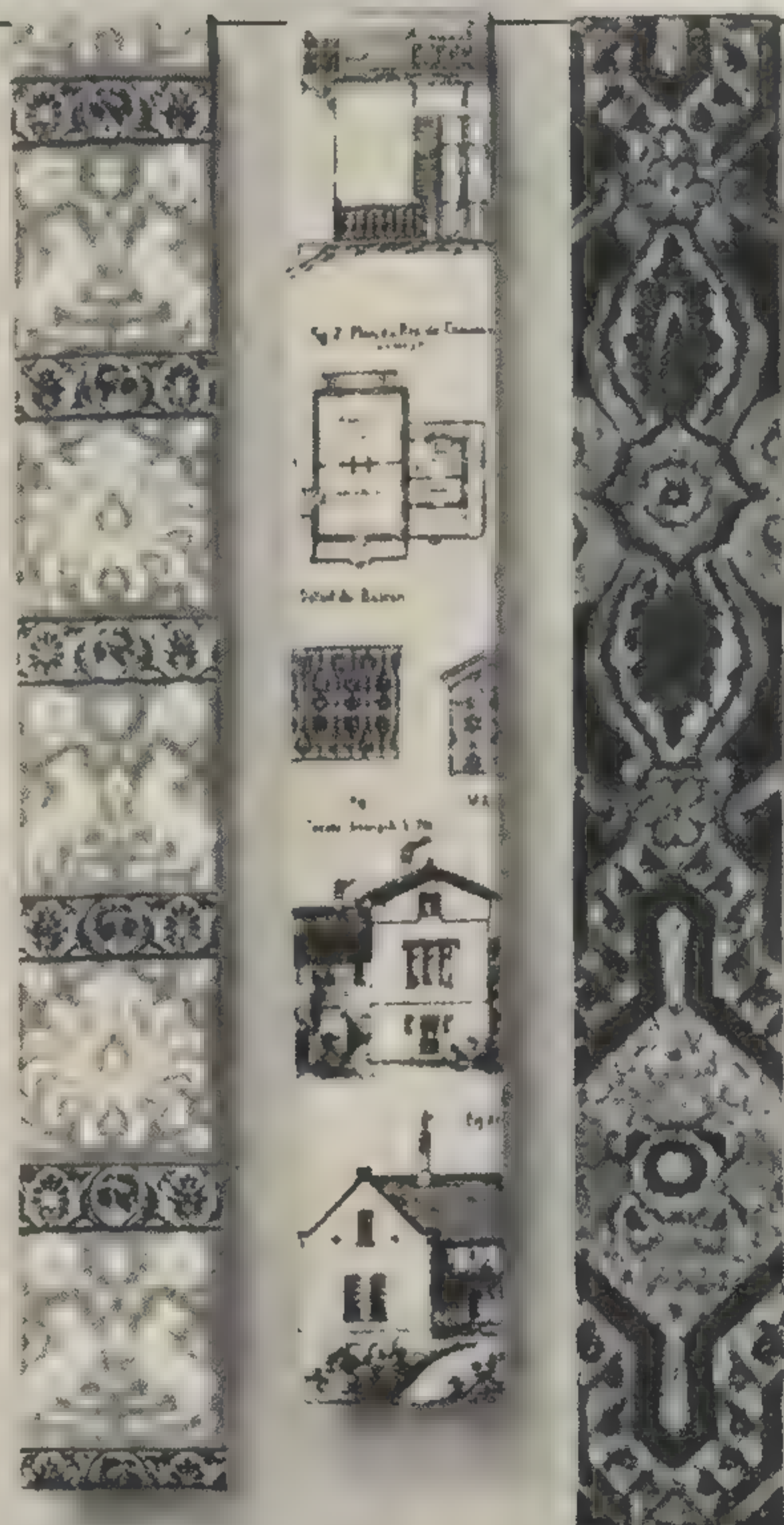
Available at Bloomingdale's, New York,  
Abraham & Strauss, Brooklyn, and other fine stores.

## roosters are highly relevant. relatively speaking.

Fathers can be classified.  
Don't Dads.  
And Do Dads.  
Don'ts are conservatives and unadventurers. Do's are daring, individualistic. If your relation is the latter reach him with a Rooster. At very good stores, \$2.50



**Rooster**



ROOSTER, INC., 17 EAST 37 STREET, NEW YORK

VOGUE'S  
NOTEBOOK:

# THEATRE

By ANTHONY WEST

## *The Caucasian Chalk Circle,* "left-wing 'Chu Chin Chow' "

The latest exploit of the Blau-Irving directorship of the Lincoln Center Repertory Theater, the presentation of Brecht's *The Caucasian Chalk Circle* as something in the nature of a left-wing *Chu Chin Chow*, has dissipated what little credit the Repertory Theater had left after its egregious failures with Buechner and Sartre. The question this time is, however, less why Blau-Irving should have been satisfied to put such an amateurish production before the public, than why they should have chosen so devastatingly silly a play. It is, of course, true that a highly organized academic clique headed up by Mr. Eric Bentley has been selling Brecht remorselessly for a decade, but a glance at the texts of his plays is sufficient to show how rarely this alleged genius of the modern theatre was able to deliver the dramatic goods. *The Threepenny Opera* was made by Weill and Gay, and *Galileo* by history; but with these two exceptions the main line of Brecht, extending from *A Man's a Man* to *The Caucasian Chalk Circle*, consists of a mass of foolish clichés barely concealed from view by his mastery of the snip-snap quickness of the Berliner's private language. As there is no equivalent for this in English, or American for that matter, translation, particularly when undertaken by so wholly serious a person as Mr. Bentley, leaves one with nothing but the clichés. What Messers Blau and Irving saw fit to offer New York in all apparent seriousness in *The Caucasian Chalk Circle* is an entire evening in the theatre devoted to the propositions that a) rich women are more interested in their clothes than their children; b) only the very poor are capable of disinterested actions; c) any bum fished out of the drunk tank would make a better judge than a professional lawyer. Added to this fiddle-faddle there is some utilitarian preaching against natural rights, in which the doctrine is advanced that property rightfully belongs to whoever will make best use of it. It is characteristic of Brecht's shallow, anti-poetic thinking that he can equate a woman's feeling for a child she has carried in her body with that of a property owner for his property as he does in this tedious play. It is also characteristic of what passes for thought in the directorate of the Lincoln Center Repertory Theater that the program for this production, dealing with a fourteenth-century dream China existing in the mind of a non-existent storyteller from a Caucasian village invented by a German, should be illustrated by a map of the Transcaucasian Socialist Federative Soviet Republic, complete with a scale in kilometres. Flat-footed literalism could go no further.

## *The Bavarian State Theater,* "almost faultless"

In the course of all too short a visit to the City Center the Bavarian State Theater's superb repertory company gave almost faultless performances of *The Accomplices*, a classical light comedy by Goethe, of Buechner's Romantic tragedy, *Woyzeck*, and of Gerhart Hauptmann's naturalistic drama, *Die Ratten*. To see these able professionals moving effortlessly from the extremes of stylization required of them in their first two pieces to the realism of their final offering was an education in the meaning of the repertory concept, and a brutal reminder of how much less than half a loaf New York is getting in this line at present as a result of letting amateurs crowd professionals off the stage.



# BOOKS

By JEAN STAFFORD

## *The Case of Mr. Crump*, "now . . . a classic"

*The Case of Mr. Crump*, by Ludwig Lewisohn, the late German-American writer and educator, was published originally in Paris in 1926. It was not until the death, in 1947, of one of the principals in this famous novel that it could be brought out in the United States: The lady would have sued for libel. Now this remarkable document, which has become a classic, has been re-issued, this time by Farrar, Straus & Giroux, and I have read it for the first time. Read it at one gulp, finding myself alive with suspense, revolted at the kind of evil that is laid bare here. The operation Lewisohn performs is exploratory, for the growth has too many tentacles to be excised.

This is specifically the story of a gruesome marriage, but one that is by no means too gruesome to be believed. In a larger sense, though, it is the story of the victimization and destruction of any gentle being by someone whose neuroses (or, if you like, deadly sins) are so surpassingly strong and so ingenious that there is no possible escape save through the death either of the host or of the parasite. For Anne and Herbert Crump, any combination could be substituted—mother and son, sisters, maiden daughter and possessive mother, ward and guardian. Emotional blackmail is as old as the hills and it is not peculiar to any territory.

Herbert Crump, the only son of quiet German immigrants, spins out a dreaming boyhood in South Carolina in a town called Queenshaven, a place of old houses and pretty gardens, fresh breezes, clean skies. From his father, organist at the Lutheran church, and from his mother, who "played Schumann's 'Novelette in F Major'" making "the great melody of the middle sing and soar . . .," he inherits an urgent need for music; he plays and he composes with talent—not with genius—and, predictably, he goes to New York. There, in the course of his sad struggles, he is taken up by a Mrs. Vilas who engages him to direct a chorus for a young people's club of which she is the head. She is in the beginning kind, plausible, presentable in spite of "a chin and nose he didn't like, that gave him at once an indefinable sense of discomfort." Her situation is unhappy—she is encumbered by a husband who is feckless and unfaithful (she is nevertheless vain of his relatives, including a French Huguenot mother and cousins who have a box at the opera), by three children and a mother who suffers, articulately, from impolite disorders.

The lonely, green Herbert Crump becomes Anne Vilas's protégé and then, will-lessly, her lover; marriage is her object and she achieves it, ridding herself of Vilas but keeping with her her whining children and her aging, rotting parent. She achieves marriage through wheedling and threats of suicide, recriminations, high moral appeals to the elder, innocent Crumps. From that time on Herbert's life is a disaster. He rises gradually to some eminence in the world of music but his own world is hagridden by this vulpine woman, the articles of whose creed and code pertain only to herself, her issue, and her antecedents. She is a slattern and keeps a vile pantry; she is prodigal and runs up crippling bills; she is jealous and blights her husband's friendships; in public she is coy, insulting, given to advertising her husband's shortcomings and his indebtedness to her. It is not so much that Crump is weak as it is that Anne's stranglehold is so remorseless; he is no St. George, but this dragon is colossal.

*The Case of Mr. Crump* is a case history, but so, in a way, is *Madame Bovary* and so, certainly, is Stefan Zweig's *Beware of Pity*. The smell of the clinic is not overpowering in it; the truth in it is excruciatingly recognizable.



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By ANN BIRSTEIN

## *Cinerama's Russian Adventure,* "panoramic home movie"

The thought of Bing Crosby narrating a cinematic adventure through the country of Tolstoi may be a bit unsettling at first. But there's really nothing to worry about. As the program explains, the purpose of *Cinerama's Russian Adventure*, shown under a cultural exchange agreement between the U.S.A. and the U.S.S.R., is to show that "the Russians are people like us."

The result is a kind of panoramic home movie in which snow-capped Carpathians, Moiseyev Dancers, reindeer races, and baroque Moscow subway stations follow each other across the wide screen, while such facts as that you'd reset your watch ten times going from one boundary of Russia to the other flow painlessly by in the background. If there seems to be a certain lack of logical continuity (Why does the Bolshoi Ballet come right after the antelope roundup, I wonder?), and Mr. Crosby sometimes sounds a bit *too* soothing ("The barges of the Volga boatmen long ago disappeared from the river, but their song never dies"), chalk it up to international understanding.

Unfortunately, the real effect of all this goodwill is to deny the camera a fascinating chance to explore the foreignness of what is, after all, a foreign country. Even the particular wonders of Cinerama no longer seem so wonderful here as in previous films. Despite the efforts of six Soviet directors and seven Soviet cameramen, the colour is often murky, and seams flicker at the joints. Of course, there are still some stunning effects: a breathtaking troika race down a snowy road, a dense forest twittering in green light, the huge deck of an Antarctic whaler looking like a vast bloodied airplane carrier. And there are some lovely small moments, too: a circus rider in a fur hat grinning and jigging to applause, a group argument over an outdoor chess game. But, in general, scenic vistas and filmed entertainments tend to look alike anywhere, and so, alas, do bulldozers clearing land for rows of raw wooden houses, even if it is in Siberia. One yearns for a glimpse of the great paintings in the Hermitage, a talk with a writer, a close-up of a general, a walk around a worker's apartment. Someday maybe a movie will be dedicated to our differences. Meanwhile, *Russian Adventure* might as well be seen for what it does show of that vast and, to most of us, unvisited land.

## *Stagecoach*, "a tired vehicle"

This is a remake of John Ford's brilliant 1939 Western (which raises the interesting question of why the old one wasn't good enough), but the 1966 *Stagecoach* under the direction of Gordon Douglas is only a tired vehicle for too many stars in full colour. Aside from Bing Crosby, who's in this one, too, very effectively playing the rôle of a seedy, drunken doctor, the other passengers jogging woodenly along through the Rockies to Cheyenne are: Ann-Margret as Dallas, "that dance hall creature that the killing was over"; Alex Cord as her champion, "the famous Ringo kid"; Bob Cummings as a pusillanimous bank embezzler; and Red Buttons, a liquor salesman with a sanctimonious air. Needless to say, old Doc Bing is called on to deliver a baby en route, after which there is a bloody Indian attack, and towards the end a bit of *High Noon* played by Sheriff Van Heflin as he stalks the villain, who turns out to be Keenan Wynn popping up for a final shock of recognition. The scenery was beautifully photographed and the stagecoach (or stagecoaches) looked authentic. Several times the audience burst into applause, particularly at the massacre of the Indians, but I think this was more out of familiarity than joy.

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# TRAVEL

By GEORGE BRADSHAW

## "Hong Kong, say, with a fistful of money"

Among its possessions, the American President Lines lists one item which at first glance seems unlikely: a collection of antique costumes. Anchors and ropes and bouillon cups you expect, but classic clothes from Hawaii, Japan, China, and the Philippines?

But there it is, and easily explained. Every year the President Lines sends one of its ships to the Orient on a Shopping Cruise. On the eve of arrival at each port the costumes are paraded in company with modern clothes—the sort of thing you can actually buy the next day—of the country in question. A come-on, and a good one.

Shopping in the Orient can be a very confusing business. You arrive in Hong Kong, say, with a fistful of money, and a deep American determination to get your hands on the best bargains in the world. But Hong Kong at first sight is an immense, bewildering city: There are shops by the thousands; the question is where to go to get what and how to get the best for the least.

You need help. When the "President Wilson" sails from San Francisco next October 29th, she will take that help along. Experts who have been down every alley in the Orient will be on board to advise and instruct you with lectures and seminars. You want to know where to buy an eighty-carat topaz? You want the address of Cary Grant's tailor? You want to buy an eighteenth-century screen? Feel comfortable. It's all in the files.

Shopping, of course, is only one side of this adventure. Traveling to the other side of the world, you'll want to see everything you can. The "Wilson" takes care of that, too. After San Francisco she calls at Los Angeles, then Honolulu. Then, after a leisurely week, the ship arrives at Yokohama.

I have a suggestion for Yokohama. Arrange to have a car meet you and take you to see the Great Buddha at Kamakura, then continue along the sea and finally turn up toward Lake Hakone. Soon you will come to one of the most spectacular hotels in the East: the Fujiya. This is a rambling nineteenth-century inn, built in a style that might be called Japanese Baroque, all gold and red and curling roof lines. It's the sort of place you won't see elsewhere; the other hotels in Japan, except for the Imperial in Tokyo, were all built yesterday—of steel and glass and automatic doors. Have lunch at the Fujiya, then wander among its shops.

After lunch, you can drive up for a look at Lake Hakone, where, if the gods are good, you will see Fujiyama floating miraculously in the sky. And so, tired but happy, back to the ship.

In a couple of days you will be in Taiwan. My spies tell me it's a fine place, and I believe them.

And now Hong Kong. The ship stays there a couple of days, then goes to Manila, then returns to Hong Kong. My advice is to forego the undoubted pleasures of Manila Bay, and jump ship. This will give you an entire week for the orgy of Hong Kong.

This is an absolute necessity for men who want to have suits made. You have heard, of course, that a suit can be made in twenty-four hours, and indeed it can, but alas, it looks it. You *must* allow time for five or six fittings. Also, don't buy suits that are too cheap. You can get one for twenty dollars, but within six months the sleazy thread will rot, and a sleeve will fall off (or something even more important).

Go to a good tailor and be prepared to pay at least fifty dollars. I made a comfortable arrangement. I stayed at the Peninsula Hotel—that last elegance—and my tailor, Daniel Long, had his place, The Swank Shop, downstairs in one of the arcades. Every evening when I came in to get a bath before dinner, Mr. Long and a couple of his fitters would (Continued on page 58)

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## Helene Curtis

where beautiful young ideas begin.



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## Travel

(Continued from page 57)

come up to my room and we would spend a constructive half hour adjusting. It was a painless process, and I incidentally learned Mr. Long's entire life story. The famous Hong Kong shirtmaker, Ascot Chang, is also downstairs at the Peninsula. They can make you anything.

Women's clothes in Hong Kong are a little more difficult. The girls I know who live there permanently stick pretty much to having things copied. So take something along that you like.

For women the great bargains are in jewels and bags and sweaters and presents. Take pearls, for instance. The cultured Mikimotos, although imported from Japan, are infinitely cheaper in Hong Kong than they are in Japan. The excellent Japanese cameras are cheaper in Hong Kong than in Tokyo. You name it—whatever you want can be had more cheaply in Hong Kong.

And, of course, there are the pleasures of the city. The harbour is spectacular, the view from the Peak astounding, the food dandy. But you will be inundated with such information: Hong Kong knows how to publicize itself.

Finally, the "Wilson" comes back from Manila and you, looking like a nineteenth-century Polish immigrant, laden with bundles, board her. One of the best parts of the trip begins.

You will go back to Japan, and stop first at Nagasaki, where you will be met by a large brass band. Indeed, whenever you land in Japan, there will always be a brass band to welcome you. There are places to go in Nagasaki, but I think the most interesting thing you can do is wander aimlessly about the town. For Nagasaki is not a tourist place, at least not a Western tourist place, and here you will be able to see a provincial Japanese city in an unvarnished state. Practically no one speaks English, but you can easily make do with sign language. This is the first time you will see a long, completely covered shopping street—so characteristic of Japanese cities—and you will buy something, if only a piece of sponge cake. Nagasaki is famous all over Japan for its sponge cake. I bought a couple of pounds. It's a little heavy.

The next day—the whole of it you spend going through the Inland Sea. The weather will almost certainly be perfect, the green pine hillsides will be splashed with the reds and yellows of autumn. You will lunch on deck, so as not to miss a moment. Take my word for it, the Inland Sea is all it's cracked up to be.

Late that evening you will be in Kobe. Here the sensible thing to do is leave the ship and drive up to Kyoto. I suppose it is hardly news that, along with Venice and Jaipur, Kyoto is one of the great beauties of the world. Where to stay? Maybe you've promised yourself at least one night in a Japanese inn? Then go to the Miyako. One section of the Miyako is as Japanese as you can wish—shoji screens, pebble gardens, sleeping on the floor. If in the morning your back aches so you can barely stand up, you need walk only down a corridor to find a room with spring mattresses and a bathroom you can recognize as such.

The temples and shrines and palaces of Kyoto are innumerable and accessible. See as many as you can, but, again, save time to wander on your own. It would take a year to explore Kyoto and its surroundings properly, but in your few days here you will be able to have your eye knocked out by the high spots.

Finally, take *That Train*, the New Tokaido Line to Tokyo. This railroad cost one billion dollars, and it is worth every cent. You ride on air at a hundred and twenty-five miles an hour.

In these suggestions I have supposed that you will stay only a day in Tokyo. It is so enormous that it is incomprehensible in a short stay. Kyoto, with its grid system of streets, you can grasp; Tokyo you can not. Simply do what you were told and get down to Yokohama, where the "Wilson" has come to meet you.

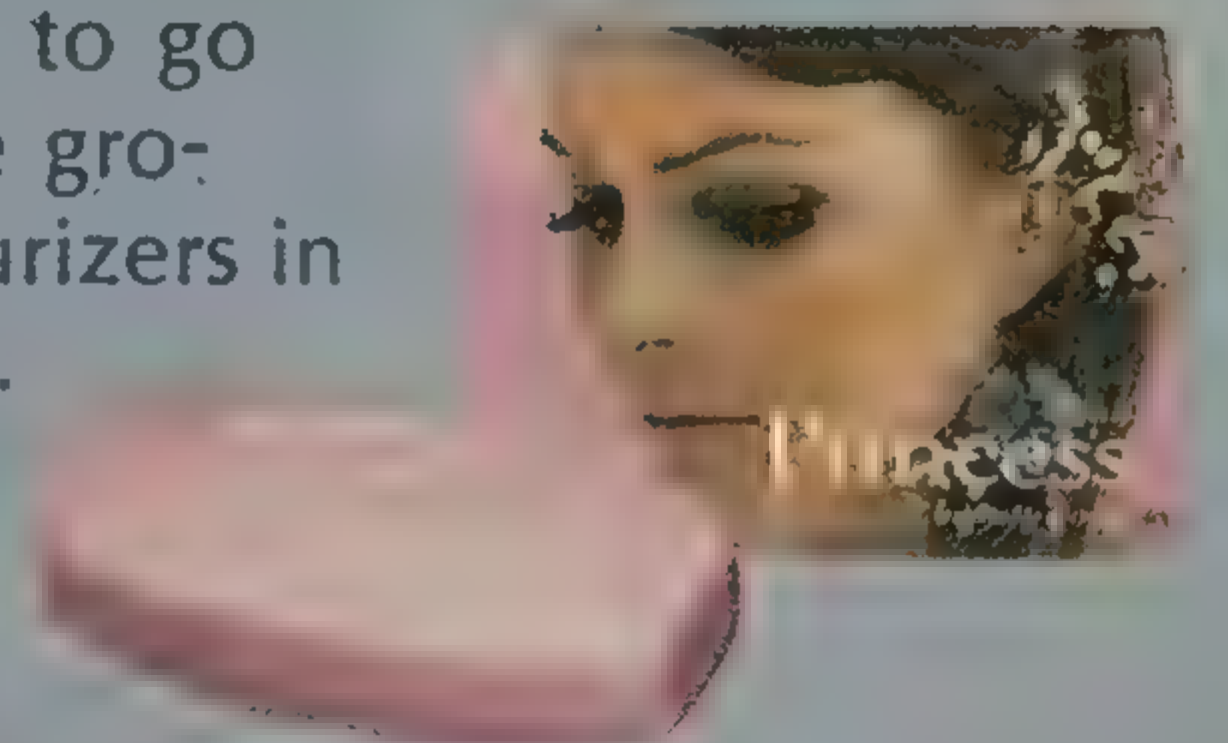
And so, home. Obviously, you love the sea, or you would not be on a ship. Now you have two lazy weeks, broken only by a day in Honolulu. You will sail into the Golden Gate with regret.





## Her Majesty, The Fat Princess.

Yesterday, any soap this rich and fat cost about \$1.50 a bar. (You know, the rich-rich, super-fatted, hard-milled soap they sell in posh department stores.) ♀ Today, you can buy seven or eight bars of Princess for that kind of money. Imagine. And you don't have to go anyplace fancy to buy it. ♀ The Fat Princess doesn't mind riding home with the groceries. ♀ And Princess is so rich...you can actually feel the emollients and moisturizers in it. Slippery. They make your skin feel all soft and smooth and young and slippery. ♀ So don't count calories. Live a little. Give the Fat Princess a chance.







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# MEN IN VOGUE

## ...NOTES, QUOTES, AND VOTES

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### **Let them bleed together,**

your pink India madras shirt and matching madras tie. Send both to the laundry together. Wear both together with Tattersall cavalry jacket and trousers. . . .

### **Arles: Where did Picasso get all those hats?**

Wide-brim straw for the corrida, beige tweed cap for signing autographs, and his chauffeur carried four alternates. All worn with brown corduroy suit. . . .

### **Make your wife come across**

with the gold, black and white knot cuff links she bought for herself. They're an enamel version of the silk cord knot links from J. Press you've probably worn since school. By Kenneth Lane. \$20. Saks Fifth Avenue. . . .

**A supersonic whistle** opens the garage door for London barrister Julian Byng. Worked from his car, it's successful but: squealing brakes can trigger the mechanism. . . .

### **Get the jump**

on the new sound in pop music by brushing up on your Indian ragas. Esoteric Near Eastern melodies are colouring the newest hits. Listen to "Eight Miles High," by the Byrds, "Paint It, Black," by the Rolling Stones. More coming in this vein. . . .

### **Marika waits six flights up.**

Downstairs, the sign reads simply "Barber." Upstairs the lady with long grey hair waits to cut the hair of men who like it long. 342 Madison Ave. . . .



JACK ROBINSON

### **The action white.**

That's what streaks down the trousers of the new Cardin dinner suit. Great way to bend the sharp cut-off that divides summer white dinner jacket at black trousers. The jacket here is piqué, the streak is satin, and it leads through to the real point of all Cardin's cut in trousers: They're long, fall a bit over the shoe, and slant diagonally to be even longer in back. Reason: makes a long leg look longer. . . .



OLIVIER COQUIN

**Roaring up the road starting now:** the brand-new two-seater racer, the Excalibur SSK; powered by a Chevrolet Corvette engine, modelled on the line of the grand Mercedes-Benz cars of the late '20's. So far, 107 have been sold, 32 by Don Allen Chevrolet in New York alone; some of the takers (at \$7,450 f.o.b. N. Y. C.): David McConnell, Tony Curtis, Sydney Chaplin who took his to England to film *The Countess from Hong Kong* with Sophia Loren. . . .

### **Two generations, viewpoints.**

New York's important name Hoving has doubled in importance with the appointment of the Hon. Thomas Hoving as Commissioner of Parks. Walter Hoving, Chairman of the Board of Tiffany & Co. and past-president of the Fifth Avenue Association, does much to shape the look of the city. Though both men share a deep love of New York, Thomas is marching to a whole new beat; including the look of his clothes. He shops "all over town" for things like his brown suit. His father would "rather not discuss" the tailor of his three-piece grey suit. . . .



### **John Barry Ryan, III,**

considers the "Presto Frost" an ideal weekend or European-bound gift. It aerosols a Martini glass to ice in seconds. \$12.95. This, at Hammacher Schlemmer. . . .

### **Bold checks**

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HOGENBOOM





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*Germaine Monteil*





In a flowering summer garden, a famous cast of characters reassembles, *above*: a woman, a tree, and a serpent. . . . The garden here is part of a luxuriant plantation in Ceylon—not the traditional site of Eden, but a magnificent substitute (more Ceylon photographs on the following pages). In Ceylon, summer lasts all year; but in other parts of the world, it's all too ephemeral—every day, every minute is pure gold. The time you start spending it is now. And the Garden of Eden can be anywhere . . . a rocky island in Maine, a villa in Provence, a fishing camp on the Rogue River; within earshot of the sea, or within view of the mountains . . . or simply a place where there are flowers and grass, and a tree to sit under in the long golden afternoons. . . . Most people, we suspect, would prefer their own Garden to be serpentless, although the snakes above—both defanged cobras—were described as “just friendly, affectionate snakes.” . . . The dress, a bright, bare-armed little Ban-Lon shift of orange-and-yellow printed nylon, with a draw-string neckline; by Vera. About \$25. At Lord & Taylor; Jordan Marsh, Florida; Stix, Baer & Fuller; I. Magnin. Sunglasses by Paco Rabanne.

27 PAGES PHOTOGRAPHED IN CEYLON BY HENRY CLARKE

JUNE 1966

# VOGUE's

## EYE VIEW: THIS OTHER EDEN









# FASHION *pretty* FOR THE *season*

It opens at the stroke of June—the season to catch every glint of prettiness, to reflect every touch of sun-glow and star-twinkle, to wear the prettiest clothes. These, all photographed in and around the fascinations of Ceylon—an island placed like a shimmering teardrop falling from the point of India.

**P**RETTY PINKS—WATER-COLOURED, SEQUINED  
Pale printed voile, opposite, an airy sheath of flower-colours—here, riding an elephant in the full regalia of the Buddhist Perahera festival at Kandy. Dress of Italian cotton, with a coat (not shown) of cotton ottoman in the same print; both by Charles Cooper for Cooper-Couture; about \$215. Arpad earrings. Both: Bonwit Teller. Costume: Nan Duskin; Frost Bros.; I. Magnin. Pearly smock, above, of opalescent pink sequins with a straight little shape, long wide sleeves—most romantically pretty with golden skin, huge pagoda earrings. This, at Polonnaruwa, a city of ruins set in a forest where colour and chatter live in the trees—monkeys, parakeets, orioles, scarlet woodpeckers, iridescent green honey-eaters. Adding prettiness to both costumes here, and many more on the following pages: Baroness Fiona Thyssen-Bornemisza. Sequin dress by Hannah Troy, of silk organza. Earrings by Jack Gilbert. Both at Bonwit Teller. Dress, also at Gidding-Jenny. Shoes by Battani. Coiffures, these twenty-six pages: The Vergottinis of Milan.









*P*YJAMAS FOR THE PRETTY SEASON

White rajah top and full rompers, opposite, that give a slim long line to the legs—here with working elephants in the bamboo groves of Ceylon. By Teal Traina, of Mettler Swiss crinkled cotton; about \$145. At Lord & Taylor; Halle Bros.; Gus Mayer; Sakowitz. Earrings, by Jacques Gautier. White crêpe pyjamas, above, with straight wide legs, the overblouse banded in black. By Dynasty, in crêpe of acetate and rayon; about \$75. White plastic earrings by Paco Rabanne. Both at Lord & Taylor. Pyjamas, also at Julius Garfinckel; Burdine's; I. Magnin. Newton Elkin sandals.







# *P*ANTS-WHITE FOR THE PRETTY SEASON

Lace ruffles from the knees, left: a white nylon pyjama-turnout of lace over tricot; under the jacket, a little brassière top of ruffled white lace. By Claire Haddad, in tricot of Du Pont nylon (Burlington fabric); about \$65. Jack Gilbert earrings. Both: Saks Fifth Avenue. Costume: Harzfeld's; Sakowitz. Ming-yellow silk organza coat, right, bordered in brilliants over a jumpsuit of white silk crêpe—here, at the bamboo gardens at Kandy where elephantdozers work (one, at left, rewarded with a crown of temple flowers). The costume by Dominic for Matty Talmack; at Bonwit Teller; Nan Duskin. Neiman-Marcus; I. Magnin. Robert Originals earrings; at Henri Bendel. Reid Meredith hairpieces of Dynel. On this and the following six pages: Evins shoes, at I. Miller.









# WHITE-EMBROIDERED, CUTAWAY

Lace snowflakes, silvery beads, opposite, on a white linen dress with lace bands at the hem—parading with Perahera dancers at Kandy.

Dress by Malcolm Starr, of Moygashel linen; about \$200. At Altman's; Hudson's; Montaldo's; I. Magnin. Paco Rabanne earrings, at Lord & Taylor.

Pinafore dress, left—white cotton twill, cutaway bareness. Chuck Howard of Townley; about \$80. Henri Bendel; Wanamaker's, Phila.; Rich's; Neiman-Marcus.









# WHITE SPARKLES

At the Perahera festival, with  
Kandyan dancers resplendent....

White coatdress, opposite: jew-  
elled buttons, small collar,  
superb cut. By Ben Reig, of  
cotton brocade; about \$225.

Bonwit Teller; Julius Garfinck-  
el; Neiman-Marcus; I. Magnin.

White, with beaded collar, left:  
a dress with high yoke, little  
sleeves, shirring. By Georgia  
Bullock, of Galey & Lord  
Dacron, cotton, and nylon;  
about \$70. At Saks Fifth  
Avenue; Gus Mayer; L. S.  
Ayres; Frost Bros.






# W

## HITE COATIERIE

White dinner coat: brocade cut sharp and serene. Coat and matching two-piece dress for Arbé Originals by Dorothy Arden, in acetate, cotton, and Crylor (European Trading fabric). About \$145. At Bergdorf Goodman; Joseph Horne; Famous-Barr. Earrings by Paco Rabanne, at Lord & Taylor.







White coatdress: soft line, soft texture, leashed high beneath the bosom—for the season's prettiest hours, day or evening. By Chuck Howard of Townley, in Dacron, cotton, and nylon (Galey & Lord fabric). About \$100. At Lord & Taylor; Woodward & Lothrop; Neiman-Marcus.





## SHEER GEOMETRY

Naked rectangles, above, glisten in shimmering silver and white fretwork—sheer geometry that reveals every other inch of the body silhouetted against Anuradhapura's ancient skyline. Evening dress by Paco Rabanne, of wire and plastic, Lord & Taylor. Reid-Meredith Dynel hairpiece. Battani mules. Pleated squares, right, fall far and wide from a high, haltered bosom—geometric waves of rainbow colours photographed before the Elephant Wall at the Ruwanweli Dagoba in Ceylon's most sacred city, Anuradhapura. By Betty Carol for Mam'selle, of acetate (Gallery Prints fabric); junior sizes. About \$55. Mimi di N earrings. Both, Henri Bendel. Dress: Jordan Marsh, Boston; Bramson; Joseph Magnin.













## *F*LOW OF FLOWERS, FLOW OF GREEN

Cascading narcissus, left, inked in charcoal and black, tumbling down a white silk twill robe that barely touches the body, barely reveals one leg—photographed before the great reclining Buddha at the Gal Vihara, in Polonnaruwa. By Mollie Parnis. About \$215. Saks Fifth Avenue; Halle Bros.; Gidding-Jenny; Neiman-Marcus. Dal Co. sandals. Water-green freshet, above, narrow as a mountain stream, pouring over the body from halter to side-slit hem. One of the Twin Baths at Anuradhapura ripples in the background. Silk crêpe dress by Jobère. About \$185. Lord & Taylor; Rich's; Jacobson's, Michigan; Joseph Magnin. Sandals by Bernardo. Dynel hairpieces by Reid-Meredith.





**S**UN-SWINGERS  
Pleat-swing, above left: sun-pink ribbed cotton sways from the hip in one wide kick-pleat. Dress by Geoffrey Beene. About \$110. At Saks Fifth Avenue; Dayton's; Frost Bros.  
Smock-swing, left: sun-light blue linen cut free from a high round yoke. Dress by Ellen Brooke for Sportswear Couture; Moygashel linen. About \$80. At Lord & Taylor; Rich's; Sakowitz. Reid-Meredith hairpiece.  
Side-swing, right: sun-sky linen wrapped at a slant, fastened high beneath the bosom. Blue dress by John Moore. Bonwit Teller; Neiman-Marcus; I. Magnin. All sandals by Ferragamo. On both pages: the blue shrines of Ceylon's Southern coast.







# IN CEYLON:

## THE NORMAL WAY TO REMOVE A DEMON BY MIKE WILSON

It is amazing how time flies in Paradise. I went to Ceylon for six months and stayed for ten years. I am still there. The choice of Ceylon, in preference to any other potential island Paradise, was instinctive. Within moments of landing I knew that here was something unique—something not to be found in Polynesia or the Caribbean. Perhaps I sensed that the island would provide me with enough interests to last a dozen lifetimes.

*M*y main reason for going in the first place was to take underwater pictures beneath the warm waters of the Indian Ocean. Here, amidst some of the most spectacular submarine scenery in the world, I have explored ruins of sunken temples lost before the memory of man. Giant groupers have led me to the remains of a wrecked galleon which yielded up thousands of silver coins. The two fish hovered nearby as I broke the treasure free and carried it back to the sun. Ashore, the coins, preserved by the sea change, looked as if they had been minted a short hour before. The fisherman whose boat I had used told me that the God of the Kataragama mountains was favouring me—that this was his dominion and I should offer some of my finds at his temple. Taking this counsel, I travelled to the dusty hills of Kataragama, and against this strange background the real fabric of the country began to emerge—legends and epics, religions and philosophies now took on their true dimension. This was the difference that I had sensed. Now it was to be the unseen places—those not listed in travel brochures—that I was to search for.

Everything about Ceylon is old, yet until my visit to Kataragama there was nothing that really dominated the consciousness, as do for example the Pyramids. Thus, upon first sight, even the great Buddhist temples—many of them built before Christ—give no forceful impression of age. Perhaps this is due to constant use. Worshippers have thronged to these places ever since the relics of the Buddha were enshrined over twenty centuries ago. From that distant day, the constant chanting of monks and worshippers has kept the temples viable. If the same were true of Abu-Simbel or Karnak, would we, I wonder, feel such awe? It is the silence of disuse that creates ancient mysteries—and if mysteries are sought in Ceylon, it is to the people of the island that one must look. It was their ancestors who wrested the island from its original inhabitants—the Yakkas or Demon race, the descendants of whom still hold the island in unbreakable (though invisible) thrall.

A small island, Ceylon is effectively divided by a mountain range, to the east of which lies the arid Dry Zone; here

silence and heat are upon the jungles which wrap much of the island's history in a dusty green shroud. These are places where little rain falls and both man and beast are equally thirsty. Ironically, the thousands of overgrown ruins include an irrigation system which was a wonder of the ancient world. Constant war and lack of maintenance invited the ever-waiting jungle. Overwhelmed by nature, the reservoirs, canals, dams, and spillways became one with the sacked palaces of the kings who had created them. Still they remain immured—awaiting the inevitable day when population and the need for more paddy fields will draw men back to free them.

The Wet Zone lies on the other side of the mountains, along precipitous slopes where the best tea in the world is growing. Fine misty rains with the patchwork of cloud, shadow, and sunshine put one in mind of the Scottish Highlands. Even the names of the vast tea estates—Castlereigh, Glenowen, Ballantrae—strengthen this illusion until one sees the flash of a hundred brilliant saris moving among the tea bushes where the crop is being gathered by dark young Tamil girls.

At these altitudes, it is cool—sometimes even chilly—but a few miles lower down in the foothills the climate is nearly perfect. This is gem country and the paddy fields frequently show brown scars where the villagers have driven pits deep into the loam in their search for precious stones. These foothills of Ratnapura—the City of Gems—hold some of the richest soil on earth, for concentrated in it are sapphires, topazes, zircons, and rubies. In the interior of the district—seldom visited—there are a thousand jungle streams flowing into deep pools which hold gemstones washed from the surrounding hillsides by the monsoon rains. Carried along by the floods, they find a resting place in river or pool. The pools are strange, haunted places and the villagers would never consider swimming or diving in them. They can be of great depth—one in particular is at least 110 feet deep, and its steep banks (Continued on page 151)

*T*HE PRETTIEST LINEN—TEA-LEAF BROWN  
Dark and cool for the hottest days . . . tea-leaf brown linen, right, falling in gathers from a small, bare, cut-out top; deeply-squared armholes, cross-straps in back. By Jacques Tiffreau for Tiffreau & Busch, of Moygashel linen; about \$125. At Saks Fifth Avenue; Halle Bros.; Dayton's; Neiman-Marcus. Jacques Gautier earrings. Scarf-hat by Mr. John. All parasols these pages, by John Reynolds. At Saks Fifth Avenue. Setting: a Ceylonese rice-paddy, green-gold, ripe.









## GOLDEN SKIN AND PINK LINEN

In the gold-green rice paddies of Ceylon...

Halter of pink linen, left, tied to a bow low in back. By Rembrandt, of Irish Looms linen. About \$50. At Lord & Taylor; Rich's; Montaldo's; J. W. Robinson.

Star of pink straps, right, against a bare golden back. Oscar de la Renta for Jane Derby; Moygashel linen. About \$110. Earrings by Regina Novelty. All: Saks Fifth Avenue. Dress: Hutzler's; Gidding-Jenny; Sakowitz.







# GOLDEN SKIN IN THE PINK LINEN SEASON

Rings around pink, left: cutaway shoulders and red-and-white rings.

By Junior Sophisticates, of rayon and linen (Hamilton

Adams fabric). About \$50. Altman's; Hutzler's;

Julius Garfinckel; I. Magnin. Earrings by Jacques Gautier.

Back to the sun, right: a band of pink linen across golden

bareness. By Larry Aldrich, of Moygashel linen.

About \$80. Regina Novelty earrings. All: Bergdorf Goodman.

Dress: Woodward & Lothrop; Jordan Marsh, Florida;

Hudson's. Setting: Ceylon rice paddies.













**S**HELTERS THE  
WHITE AND PALE  
LIGHTS FOR LIPS  
Dress for sun, rain, a powdered  
and a small, dense, dark, tailored  
or white cotton duck. Here,  
my Ophelia—left of a man's life  
by the lecoar, or Astrup fabric;  
about \$50 at Best & Co.;  
Livingston's; Dayton's. Halston  
hat, to order at Bergdorf Goodman.  
Sparkling with pearly lights and the  
palest glow of copper—the lipstick at  
left. This: Orange Fling, one of six new  
lip-lighters called Mad Mad Mixers  
to wear singly, or en Mad masse.  
By Cover Girl....White shelter here—  
worn by Baroness Fiona Thyssen-  
Bornemisza—a straw coolie hat wrap-  
ped in cigaline veiling. Great against  
sun, and a tip on the next headdress  
news: more face-veiling, face-mask-  
ing. Hat: Anello for Emme; at Bonwit  
Teller; Julius Garfinckel; I. Magnin.





# CHARTED FOR THE FIRST TIME: WHICH HORMONES TO TAKE WHEN TO BE FEMININE FOR LIFE

TIMETABLES FOR WOMEN AGES 17 TO 85

BY ROBERT A. WILSON, M. D.

EDITOR'S NOTE: *Robert A. Wilson, M.D., F.I.C.S., F.A.C.S., F.A.C.O.G., is a famous and distinguished gynecologist and obstetrician, now retired from his active practice. A Diplomate of the American Board of Obstetrics and Gynecology, he is a consultant in those two fields at the Methodist Hospital in Brooklyn, New York, and other hospitals, and is the founder of the Wilson Research Foundation in New York City. These days he is especially noted for his recent book, Feminine Forever. Dr. Wilson has pioneered the concept that change of life is a preventable hormone deficiency disease. He believes that some young women from seventeen on may have a deficiency of the hormone estrogen, and that many women of various ages may need hormonal treatment. This treatment must be given only under physicians' supervision and using only doctors' prescriptions. Dr. Wilson's findings have been extensively published in professional journals, including The Journal of the American Medical Association. On the next three pages are five key hormone charts for women from seventeen to eighty-five, all by Dr. Wilson.*

It is uncommon for a physician to disclose clinical information in a magazine addressed to the general public. Yet, when the editors of Vogue asked me to describe in some detail the methods of key hormone therapy, I complied with their request for these two reasons:

1. Since recent medical progress made menopause and its consequences fully preventable, I believe it becomes the obligation of doctors to tell every woman that she can now remain feminine for life. When I consider what this means in terms of a woman's general health, her marital relations, her personality and outlook, her attitude toward family and friends, and her standing in the community, I am morally convinced that every woman has a right to this knowledge.

2. Though estrogen replacement therapy and menopause prevention are now among the most discussed medical topics, they are also among the least understood. Since publication of my book, *Feminine Forever*, earlier this year, I have been flooded with thousands of inquiries, both from physicians and from the general public. Many of those letters betray the persistence of outmoded notions concerning menopause, even among

doctors. I hope that disclosing the specifics of estrogen replacement and menopause prevention to the widest possible audience will reduce this lack of awareness both within and without the medical profession and lead to helpful understanding between doctors and their women patients.

To enable any woman to relate these new concepts and treatments to her own personal situation, I have listed possible therapeutic routines for various age-groups ranging from 17 to 85. By presenting this information in the form of tables, I attempt to avoid generalities and to focus on essential medical facts. In doing so, I hope to clarify the techniques that make this generation of women the first in the history of the human species with this surpassing privilege: to be exempt from menopausal suffering.

It would be grossly mistaken to assume that every woman in one of the listed age-groups is a candidate for treatment. The need for treatment depends not on a woman's age but on her estrogen level. Menopausal and post-menopausal women are generally estrogen deficient. A significant percentage, however, even among pre-menopausal women suffer estrogen deficiency. The approximate percentage of estrogen-deficient women in



each age-group is shown at the heading of each table.

The therapy outlined here may be regarded as a general prescription. Yet, it would indeed be foolish for a woman to demand such therapy when her physician cites cogent reasons against it. The doctor must investigate each individual case for possible contraindications. No estrogen should be given to women with a recent history of hepatitis or other liver ailments. Likewise, estrogen therapy is contraindicated in cases of severe cardio-renal disease, of recent thrombophlebitis (blood clots in the veins), and in the actual or suspected presence of cancer.

The concept of menopause elimination, however, is still so new that many physicians are not yet fully familiar with it. A woman might use these tables as a basis for discussion with her doctor, and should he wish to study further the pertinent literature, the Wilson Research Foundation (777 Third Avenue, New York, N. Y. 10017) will gladly provide him with reprints and bibliographies.

Some physicians may hesitate to prescribe estrogen because they still believe that its rôle in relation to breast and genital cancers has not been fully clarified. They would do well to take account of such recent findings in this crucial area as those by Dr. Henry P. Leis, Jr., Clinical Professor of Surgery at New York Medical College, reported in the May, 1966, issue of *International Surgery*. Dr. Leis wrote: "The cyclic administration of estrogen and progesterone from the menopause on may well offer a method of reducing the incidence of breast and genital cancer in women as well as keeping them psychologically and physically young."

I could not responsibly publish these tables in a general magazine without the strongest possible warning against attempted self-medication. The outlined therapy must be supervised by a competent physician. In

nearly all cases, it should be administered only if laboratory tests (the Femininity Index, to be discussed later) show clear evidence of estrogen deficiency. Moreover, the physician may deem it necessary to modify the typical dosage listed in the tables. Finally, the progress of the therapy should preferably be monitored by semiannually checking the Femininity Index, which reliably indicates the patient's estrogen balance. This test actually would be part of a woman's Pap Test, preceded by a meticulous complete physical examination.

The principle of the therapy outlined here rests on a new insight regarding the nature of menopause. Traditionally, menopause was rather smugly considered to be "woman's fate" and few medical attempts were made to remedy its distress. Many people, including some doctors, still hold to the naïve notion that menopause is "merely a state of mind."

Yet medical evidence clearly establishes that menopausal symptoms are a form of deficiency disease. As the ovaries cease to produce eggs in middle life, they also slow down their production of estrogen, progesterone, and other sex hormones. It is mainly the resulting estrogen shortage that causes the many distressing symptoms and physical findings associated with menopause and often so cavalierly dismissed as "women's troubles."

The recognition of menopause as a deficiency disease also indicates the logical method for its prevention and cure: The lacking estrogen must be replaced. While various synthetic estrogen preparations are available today for this purpose, I favour natural estrogens because, in my experience, they tend to be more easily assimilated by the organism. As can be seen from the tables, when necessary I also advocate supplementing the estrogens with a progestin—a close relative (Continued on page 149)

# KEY HORMONE TIMETABLE: AGES 17 TO 29

ABOUT 5% OF ALL WOMEN IN THIS GROUP SUFFER ESTROGEN DEFICIENCY

SYMPTOMS	PHYSICAL FINDINGS	FEMININITY INDEX (Typical values)	POSSIBLE TREATMENT
Lack of energy, motivation, drive. Scanty menstruation. Decreased libido. Mild depression; some tendency to avoid social contact. Among young married women: Discomfort during intercourse; some failure to achieve orgasm. Sterility.	Usually thin and angular; tendency to gain weight after 25.  Poor complexion—tendency to acne; hair often lacking lustre.  Flat-chested; breasts lacking firmness and tactile elasticity.  Lack of vaginal elasticity.  Pelvic examination usually discloses poorly developed, undersized uterus.	65/35/0 Explanation of Femininity Index in accompanying article.  Femininity Index must be determined about the 13th or 14th day of actual or simulated menstrual cycle.	Survey of all physiological systems, especially endocrines (pituitary, thyroid, adrenal, and ovaries), preferably to be done under hospital conditions.  If complete survey unavailable or refused, estrogen/progesterone substitution may be prescribed by a physician. (Progesterone is the cover word for both progesterone, the natural hormone, and progestin, a synthetic progesterone.)  Injections of estradiol benzoate 2 or 3 times monthly, administered during first 3 weeks of menstrual cycle. A sufficient dosage to restore Femininity Index to 85/15/0.  Alternative therapy: Oral natural estrogens administered during the first 3 weeks of the actual or simulated cycle until same result is attained.  A combination of the injection and oral methods may be used.  NOTE: If several months of this regimen do not correct absence of menstruation or other menstrual abnormalities, a progestin (medroxyprogesterone acetate) might be added during the second half of the cycle.  NOTE: About 50% of these cases are permanently cured after about a year of therapy. The other 50% should remain on replacement therapy.

NOTE: Sterility is unpredictable.



# WHICH HORMONES

## KEY HORMONE TIMETABLE: AGES 30 TO 39

ABOUT 40% OF ALL WOMEN IN THIS GROUP SUFFER ESTROGEN DEFICIENCY

SYMPTOMS	PHYSICAL FINDINGS	FEMININITY INDEX (Typical values)	POSSIBLE TREATMENT
Similar to those in age-group 17-29, plus these. Mild sweats and flushes Insomnia. Irritability.	Weight gain: fat pads on hips and abdomen.  Loss of skin suppleness, loss of hair-gloss, dryness of eyes and nose.  Loss of breast firmness.  Loss of vaginal elasticity.  Pelvic examination reveals hard uterus.	50/50/0 Explanation of Femininity Index in accompanying article.  Femininity Index should be checked about every 6 months and estrogen dosage adjusted.	Natural estrogens administered for the number of days required during the first 3 weeks of natural or simulated cycle in order to raise the Femininity Index to 85/15/0 or better. If several months of this regimen do not correct menstrual irregularities, a progestin may be administered once daily from the 14th day to and including the 25th day. If this sequential treatment is consistently followed, menopause never happens.

## KEY HORMONE TIMETABLE: AGES 40 TO 51

ABOUT 85% OF ALL WOMEN IN THIS GROUP SUFFER ESTROGEN DEFICIENCY

SYMPTOMS	PHYSICAL FINDINGS	FEMININITY INDEX (Typical values)	POSSIBLE TREATMENT
Symptoms vary widely with individual patients and often appear quite unrelated to menopause.  They may include such bizarre manifestations as crawling sensations of the skin.  The symptoms of the preceding age-groups are usually intensified.  In addition, these symptoms are typical of many cases.  Flushings and drenching sweats.  Extreme nervousness and irritability.  Severe headaches.  Frequent severe depression.  Various types of menstrual irregularities or absence of menstruation.  NOTE: Some of these symptoms are not necessarily attributable to estrogen/progestogen deficiency. They may have other causes.	Same findings as in the 30-39 group but more marked, more troublesome, and progressively worsening.  Loss of graceful movement and bodily coordination.  Stiffening of joints.  Formation of bumps on fingers, called Heberden's nodes.	25/75/0 Explanation of Femininity Index in accompanying article.  Femininity Index should be checked about every 6 months and estrogen dosage adjusted.  The dosage of the progestin may remain constant.	Natural estrogens daily from the 5th day to and including the 25th day of the natural or artificial cycle.  Medroxyprogesterone acetate from the 14th day to and including the 25th day.          NOTE: Under this kind of treatment, menstruation occurs about every 28 days.  NOTE: The change of life and its accompanying problems are abolished.



# TO TAKE WHEN

## KEY HORMONE TIMETABLE: AGES 52 TO 69

ABOUT 90% OF ALL WOMEN IN THIS GROUP SUFFER ESTROGEN DEFICIENCY

SYMPTOMS	PHYSICAL FINDINGS	FEMININITY INDEX <small>(Typical values)</small>	POSSIBLE TREATMENT
<p>Nature and severity of symptoms depend primarily on the time elapsed since the final menstruation and the degree of estrogen deficiency, as well as the duration of that deficiency.</p> <p>Among the symptoms of the previous group, only sweats and flushes abate. Other symptoms may grow progressively worse.</p> <p>In addition, the following symptoms may appear.</p> <p>Inability to concentrate.</p> <p>Tendency to melancholia.</p> <p>Marked loss of muscular strength.</p> <p>Increased loss of libido.</p> <p>Pain during intercourse.</p> <p>Lower back ache.</p>	<p>Worsening of the findings listed for the previous age-group, plus the following new findings.</p> <p>Tendency toward high blood pressure.</p> <p>Tendency toward cholesterol accumulating in blood vessels.</p> <p>Sensitive, inelastic vagina.</p> <p>Pelvic examination showing distinct uterine atrophy.</p>	<p>10/80/10</p> <p>Explanation of Femininity Index in accompanying article.</p> <p>Femininity Index should be checked about every 6 months and estrogen dosage adjusted to maintain Index at approximately 85/15/0.</p>	<p>Natural estrogens daily for 40 consecutive days.</p> <p>Medroxyprogesterone acetate daily for the last 10 days.</p> <p>Menstruation will occur 2-3 days after stopping the above hormones.</p> <p>Restart estrogen on the 5th day of bleeding.</p> <p>NOTE: At the discretion of the physician the cycles may be lengthened to 50, 60, or even 70 days. This reduces the number of bleedings a year while maintaining the advantages of the treatment.</p> <p>NOTE: For post-menopausal women who adamantly refuse to menstruate again, the doctor might substitute methyl-testosterone for the medroxyprogesterone acetate. In a mild dosage the testosterone will not cause masculinization — unwanted hair growth or voice changes.</p>

## KEY HORMONE TIMETABLE: AGES 70 TO 85

100% OF ALL WOMEN IN THIS GROUP SUFFER ESTROGEN DEFICIENCY

SYMPTOMS	PHYSICAL FINDINGS	FEMININITY INDEX <small>(Typical values)</small>	POSSIBLE TREATMENT
<p>Aggravated manifestations of past symptoms, plus the following.</p> <p>Loss of height.</p> <p>Extreme stiffness of joints.</p> <p>Many cases showing a history of bone fractures.</p> <p>Loss of weight and severe muscular weakness.</p> <p>Shrinkage of breasts.</p> <p>Itching and chronic irritation of vagina.</p> <p>Severe lower back ache.</p>	<p>Worsening of the findings listed for the previous age-group, aggravated by these new findings.</p> <p>Negativism, apathy, an increasing attitude of passivity and indifference.</p> <p>High blood pressure.</p> <p>Deformation of the upper spine, causing dowager's hump.</p> <p>Atrophy of breasts and external genitals.</p> <p>Atrophic and infected vagina.</p> <p>X rays may disclose thinning of bones.</p>	<p>5/15/80</p> <p>Explanation of Femininity Index in accompanying article.</p> <p>Femininity Index should be checked every 6 months and estrogen dosage adjusted to maintain the Index at approximately 80/20/0.</p>	<p>Natural estrogens daily for 50, 60, or 70 days at the discretion of the physician.</p> <p>Medroxyprogesterone acetate daily for the last 10 days.</p> <p>Menstruation will occur 2-3 days after termination of the treatment. On the 5th day of bleeding, the cycle is again begun with estrogen.</p> <p>NOTE: As a woman approaches the age of 80 her doctor may think it advisable to add a small amount of testosterone to the daily estrogen dosage to make up for the gradual weakening of the adrenal glands.</p> <p>NOTE: Beyond the age of 85 or in some cases before, menstruation becomes absurd and cyclic therapy as described above impractical. For such patients certain geriatric capsules are available containing small amounts of estrogen and androgen along with amino acids, vitamins, minerals, and so forth.</p>



# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The dangers of knowing too little about Red China, of Red China's understanding too little about the United States. . . . Senator Robert Kennedy and his tightening the bolts on his New York State political engine. . . . The lime wit of Mark Twain who materializes casually on Broadway through the genius of Hal Holbrook and salts down his audiences wondering "if God invented man because He was disappointed in the monkey." . . . Cheetah, a big, brown, New York new dance hall, young and noisy, that looks like the inside of a huge Hershey syrup can but with metal mirrors, nonstop live music, three aluminum boxes raised from the floor for exhibitionist dancers, hot-dog wagons, a loopy boutique, and, upstairs, a small movie room with wildly experimental shorts, sometimes sick, sometimes inventive.

PEOPLE ARE TALKING ABOUT... *The View from the Sixties*, a lively, funny, oddly tender book by George Oppenheimer, now in his sixties, who has spent a fascinated life among the celebrated and now remembers their wisecracks, their virtues, especially those of Charles Lederer who in the Far East during World War II was told by an American officer that his men worshipped the ground he walked on; that led Lederer to ask, "Yes, but what do they think of you?"

PEOPLE ARE TALKING ABOUT... The fireball brilliance of the Henri Matisse paintings at the Matisse Retrospective, now at the Boston Museum of Fine Arts, to which Picasso lent his 1912 Matisse, "Oranges," a celebration of purples, mauves, deep red, with the oranges themselves next to lime-green bananas; Picasso caved in after fifty-three requests for this single work. . . . *It's a Bird It's a Plane It's SUPERMAN*, a remarkably square musical comedy which goes on as though someone had forgotten to turn off the spigot. . . . The resurgence of "square," the dying down of "with it."

PEOPLE ARE TALKING ABOUT... The sumptuous prose with dangling participles in the Lucius Beebe big book, *The Big Spenders*, in which he lovingly and interestingly compiled stories of massive extravagances (\$12,000,000 spent easily in three years) and of such oddities as a matched mink dustcloth for a \$54,000 Rolls-Royce, owned by Martin Martyn who showed it around in 1961. . . . In London, the extraordinary farcical breeze that blows along the old Feydeau comedy, *A Flea in Her Ear*; with audacious performances of invention and marvellous timing by Albert Finney, Geraldine McEwan, and Frank Wylie. . . . The super-services of New York's coolly handsome Library and Museum of the Performing Arts, studded with space-age devices: Small oval showplaces have continuous programs of slides and movies; "audio-drums" on which records, audible only through earphones, may be played, are set around as casually as ashtrays; in the theatre research collection, with its unique files of non-book materials—clippings, photographs, posters, programs, all mysteriously catalogued MWEZ—few things perk the staff up as much as a good, beat-up working script of a movie, play, or TV show, "the messier and more scribbled on the better."

**SONTAG & SON** Susan Sontag and her son, David Sontag Rieff, *opposite*, each black-haired, with intensely brown eyes, are a modestly sensational team. They jostle ideas; they spring surprises. In the last few years Susan Sontag, starting on her thirties, ripened into one of the most celebrated young intellectuals in America. Her shrewd critical essays, collected in the book *Against Interpretation*, have been bickered over like some explorer's find that may be either history-making or daring sham. Her scholarly plugs for adventurous thinkers and occasionally for outrageous art forms, her needling of critics who explain rather than experience works of art, her cryosurgery on religious postures (she has taught philosophy for several years, most recently at Columbia University), and her analytical bluntness about sex have roused academicians. Yet, Susan Sontag said recently in her warm, luscious, low voice, she does not want to be known as a critic of her times or an analyzer of trends. What? Hoping to sink this reputation under fiction, she is now on a Guggenheim Fellowship writing her second novel. She probably can't sink her flair for writing about the right subject at the right time: in their time, underground movies, Happenings, camp. Like Susan Sontag, her son, David, thinks for himself. At thirteen-and-a-half he is a student at New York's French Lycée. From John Lennon cap to Chelsea boots, he has an acute sense of *his* times, keeps his hair as long as his school allows, plays electric guitar in a five-boy group with Rolling Stone overtones, and loves movies. Equally he loves books (especially about lesser-known wars: the Boxer Rebellion, the Albigensian Crusade). To buy a good amplifier for his guitar he is doing research on American Indians at a dollar an hour for an adult scholar. Like his mother, David has the knack of making people sit up and say "What?" David: "I like the lyric movies of the thirties." What? "You know, ones that were funny and smooth." What? "Especially Kay Francis." WHAT? They seem to get along nicely together, Sontag & Son, on independent tracks, two separate, if not yet equal, arguments for the basic seductiveness of brains.









**TERRY SOUTHERN**, *above*, a big, funny Texan with spiky brown hair, a glum glance, and a way of dropping monosyllables like sourballs. His grip on his public, exercised in witty novels, satiric film plays, and short stories, lies in his usual blend of black humour and erotica, topped with a savaging of Big Issues. Now, two movies are being made in England with his scripts. They are *Casino Royale* where the target of the Southern lunacy is Intelligence and its star is Peter Sellers who is about to start on another Southern film, *The Magic Christian*. In that one Sellers will direct Peter Ustinov. Among the other Southern movies and their targets are Hollywood burial rites in *The Loved One* and the bomb in *Dr. Strangelove*. He took off on sex in the novel *Candy*, written with Mason Hoffenberg. At his Connecticut country place where he lives with his wife and young son, Southern is writing his next novel, *Blue Movie*, "on long yellow sheets in longhand."

**DAVID WARNER**, *right*, the raw, subtle, brilliant, exasperating young British actor who, with the movie *Morgan!*, became a know-name in America. For the past year the British have known him (as they will for the next year, too) as the Royal Shakespeare Company's Hamlet. "Some magazine said mine was the trendiest Hamlet," David Warner said. "I don't want to be trendy. Trends die. I don't want to die. I haven't been born yet." At twenty-one he played Blifil in the film *Tom Jones*. At twenty-three he was, with *Hamlet*, historically in line with Olivier, Gielgud. A deep one, he has at twenty-four no intellectual pretensions: His intellect is all in his cuticle where it hurts. He ponders. He burns. Why New York is nightmarish? Why people cluster in cliques? How to grow as a person? How not to be bored? Why people aren't allowed in certain restaurants without a tie? "Do they think a tie will hide our unwashed necks?" So clean he glowed, this tall, lopy man arrived to be photographed wearing layered grey jerseys and black leather jacket. Straw hair freshly cut by Vidal Sassoon. Pressed, polished, pulled up. No tie. No foolishness, either. Amicable, reserved, David Warner is also wary, critical, anti-glib. After he was photographed, he pranged an editor with a grey glare, and said, "Now you're going to write, 'David Warner says he hasn't been born yet.' " Yes.

**PEOPLE ARE TALKING ABOUT...**









Here's Linda Hackett: slim, dark, on her way...for years she's been whipping up the prettiest things for her own New York/Southampton life. Now, for Saks Fifth Avenue, she's designed her first collection—full of gay, young, summery ideas, like the evening looks she wears on these two pages. *Opposite:* White cotton lace blushing over pink crêpe—delicious two-piece pyjamas with big blowy ruffles around the neck and the ankles. About \$80. *Left:* In salmon-pink damask thickly embossed with pale-green buds, a halter-strapped tube of a dress and—held, here—matching three-cornered shawl. Of cotton and acrylic. About \$185. I. Miller pink leather slippers. *Below:* Roman stripes and ruffles on a fitted jump suit with straight-falling, frisky legs. Galey & Lord cotton. \$55. All, by Linda Hackett for the Park Avenue Room, Saks Fifth Avenue. Coiffures, hairpieces: Hugh Harrison.

## LINDA HACKETT BRANCHES OUT













# BEAUTY

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## *bulletin*

**NOW WHAT? ALL GOOD THINGS. SUN. HEALTH. A VERY BASIC SHAPING-UP. SOME NONSENSE, BUT IT'S CHEERFUL.**

Market-research tells some people what's sure to take. We have other methods. The simplest is a cable to a certifiable beauty nut whom we adore—a woman who embellishes Paris life by simply being *always* attractive. She keeps one eye on the fashion news, the other eye on herself; rejects any idea that's short on allure. . . . What makes her a one-woman bellwether is not that she's avant-garde, but that she's unfailingly avant-season. By now biscuit-beige, thanks to Antibes, Palm Beach, Nassau, she had already put by enough summer by late-spring this year to know exactly which way she'd want to look, and why. The avant-consumer, but on a super-glorious scale. . . . Now it's suntan she's consuming. "The summer look is health. Not so tan you block out the vitamins with a shield of thick suntan. But tan all over for the dinner dresses that have the crazy openings; bare arms, bare backs, even bare stomachs. You can't afford to be without a suntan if you wear couture clothes." How does she tan? "I try to get five or ten minutes of sunlamp every day, whatever I have the time for. Many women here in Paris have given up their massage and now spend that time under sunlamps. You should see the beauty institutes; you should see the women packed in the solarium, forty at a time. It's Fragonard's 'Bathers' multiplied, and with electrical sun." . . . Hair? Very long and brushed for evening. Hairpieces? "For me, my own hair in a peruke, or else a short wig for day." Makeup? "Much cleaner. I'm wearing natural eyelids now for day, but for all the time, thick, thick, black, black mascara; false lashes added to these at night. Pink rouge on the cheeks. Pink lipstick on the mouth. Everything based on a suntan, which I *keep moisturized*. No point in suntan showing if the skin doesn't look *young*." . . . And *she* looks younger than she looked ten years ago. . . .

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### **WANTED FOR EVENING THIS SUMMER: VERY LONG SMOOTH HAIR**

Delivered here by Kenneth—with the modest sum of two hairpieces—hair that couldn't look sleeker, silkier, or more properly turned out. The base is an extra-long fall (it's the long hairpieces that have the women lining up to place their orders, now), over which a pale blond blunt-tailed hairpiece is added. Weaving it all together, silky strands of the mannequin's own hair. From the front, the look is as fresh as a nanny's best girl; the weight of the hair keeps everything in line.

### **WANTED FOR WALKING THIS SUMMER: FLAWLESS LEGS; CHANEL'S TRACK SHOES**

Ready-steady-go at its 1966-est. The legs wear makeup under their stockings; the shoe began where some of the greatest fashion ideas have begun: on the playing fields. Track shoes of black and cashew kidskin, waffle-soled; a Chanel idea for a new way to walk a Chanel suit. Legs perfected in tone by Estée Lauder who, besides announcing her new waterproof leg makeup, has these, in addition, for legs less than favoured by the gods: contouring aids, knee rouge, a satiny shave lotion.







## The half-wig by Kenneth— young, thick

Thick on the head, curly at the crown, Kenneth's shell of wig arranged to heap the hair around the eyes (fast lesson in how to make the eyes look mysterious), with long sideburns for youngness.... Earrings, Castlecliff.

WATCH FOR YELLOW IN MAKEUP: PEACH-YELLOW BLUSHERS, CORAL-YELLOW LIPSTICKS. THEY EXTEND THE GOLD OF A YEAR-ROUND TAN.

Shine, anyone? Now what's being buffed up, polished up, with precisely the same equipment Willie the Shoeshine Man uses for shoes (a strip of flannel; a motorized buffer of lamb's wool): legs. It's true. Body oil on the flannel. . . .

*Everything grows more abundantly in summer. Hair does. Which is why we speak of this: a splendid leg-shave gel that's not to be used in the tub. Spread it on a dry leg. Raze. No rinsing wanted. Leaves the leg soft, clean, glossy, unsticky. Clairol Ultra Smooth.*

Rebuttal. On one rather widely-attended morning television show, the usually rather widely-informed lady reporter recently said this: it's practically impossible to reduce the knees. Impossible? We know better. Knees are, let's say, exercise-resistant. But we have seen set after set show improvement in six weeks' time.

# BEAUTY *bulletin*

**MANNEQUIN WHOSE FOOT IS HER FORTUNE DOES THIS: SOAKS HER TOES IN VERY HOT WATER BEFORE PHOTOGRAPHY. ERASES SEAM LINES. FISHNET WEARERS, TAKE NOTE. . . .**

## What about sunlamps— are they good, bad, or mezzo-mezzo for skin?

*Here's the thing about a sunlamp. Anyone who can't take sun can't take a sunlamp. And generally speaking, vice versa. Because what a sunlamp is is artificial sun. It delivers—as does the sun—ultraviolet rays. And ultraviolet rays are the only rays that tan the skin. A sunlamp is considered "safe" if the glass cuts off the rays within a narrow band of ultraviolet. But what could make even a "safe" sunlamp dangerous is you—you and the lamp's mobility. Unlike the real-thing sun, a sunlamp follows your instructions. You can put it where you want—including too close to you. For safety, you must stay at a fixed distance from it and not alter that distance casually or accidentally. (The mathematics of sunlamp and sunner are roughly as follows: for each three inches that you may move toward the lamp, you get nine times as much "sun"; for each two inches, four times as much—or the distance, squared.) . . . More jeopardy, even when the sunlamp is safe, is the notion that eye protection is optional. It's not. Don't look into the eye of the lamp—it's sun. . . . Don't rush things. Try three to five minutes at first. Use "sometan" lotion. And learn your limits from what results. Off-limits: anything beyond a biscuit beige.*

## *F*oundation's foundation

Under your makeup you wear an under-makeup moisturizer, right? A moisturizer that's single-purposed and invisible, right? Right—until now, that is. Now there's this: a new series of moisturizers tinted just enough to do a little correcting of the skin's tone before you go through the usual makeup procedures. There's a mauve moisturizer to mute yellow tendencies; green to work anti floridness; a natural to enliven your own colour. The whole appetizing trio is a first as far as we know—it's one of several brand-new doings of Revlon's distinguished Ultima II group. The name: Undermakeup Nutrient Creme.







# BEAUTY *bulletin*

Spectacles point of view: changing. . . . Should the next pair of prescription-filled frames be big dark Onassis glasses? Or should they try for something new? New, we say. New, as in thread-thin frames—each “eye” a horizontal oval; frames the soft amber of red fox; lenses tinted atmosphere-grey or -green—perfectly practical for most seeing, and good defense against glare. . . .

*A stitch in time saves ten. Ten fingernails, that is. A new fingernail-strengthener advises a new pattern of application, and it's the pattern that weavers know. It goes as follows. Diagonal sweeps of the brush to form invisible cross-stitches. You build these up until the nail surface is dense with support. Max Factor's "StrongHold." . . .*

**FAKE EYELASHES—INTERESTING ENOUGH NOW TO HAVE THEIR OWN DOMAIN IN SHOPS, AT COUNTERS MUCH LIKE HAT BARS. . . . LATEST NOTION: LOWER-LASH FAKERY. YOU WORK IT OUT YOURSELF WITH A FEW EXTRA-LONG, WISPY LASHES. FUSE EACH SEPARATELY TO YOUR OWN LASHES BY SURGICAL GLUING. . . .**

## DOES HE OR DOESN'T HE COLOUR HIS HAIR

**Nobody knows for sure. Some educated guessers guess that between three and eight percent of hair-colouring usage is accountable to men. And the percentage is about to go up. . . . Clairol has come out in the open with a semi-permanent rinse for men to cover grey hair. Great Day is its name. Barber-shops and drug stores are its whereabouts.**

What's wanted for beauty this summer. . . . More about what's up, besides a few new satellites. . . .

*Have you ever seen a short, severe, geometric Sassoon cut—made curly? We have. On occasion. At Sassoon's several salons, in circumstances of client-request or hairdresser-experiment; at a photographic sitting when curl seemed called for and the mannequin's cut was right. And, most recently, at the hands of an in-from-London hairdresser who learned his cutting from Vidal Sassoon—and to the basic cut decided to add the flou of fresh, soft curliness (the curl installed in under five minutes' time with a set of Carmen Curlers). Now at the Henri Bendel salon in New York, the London chap, Paul Mitchell, is turning out heads that look both modern and soft; that brush out any which way and move charmingly any way. What happens when they swim? They slick back into severity. . . .*

## How cool is cool?

She's been to the moon. Now she's back. . . . Nice trip; picked up some silver while there (see her silvery lipstick?). Went a little crazy, of course. Because how else can you account for eyelashes the size of eyeshades, moon-ring hair-rings—and hair that's actually all her own without a single hairpiece to it (that alone ought to establish her as the Original of the season). . . . As for her lip colour, it's cool. It's one of Max Factor's new Frosterinos; shade called Pinkberry Meringue. Its strikeoff (technical name for what a lipstick does when it meets the living mouth) is almost pure silver. A silver possible for not only the Breakaway group, but sensational also for grown women—a woman whose black hair has a strong grey streak in it, and whose suntan is pale gold, looks magnificent in silver lipstick. . . . Lucite hair-rings, Dynel fake eyelashes, both wrought—there's no other word for it—by Sant Angelo, a young Florentine artist now playing around with New York fashion. Hair-rings at Paraphernalia. Dress, knitted wool; banded skirt. By Rudi Gernreich for Harmon Knitwear.









## THE PRINTED VICTORIES OF TZAIMS LUKSUS

The breathtaking organzas of Tzaims Luksus soar through the night—their sensitive interplay of cloth and cut borne up by the marvellous air Luksus has given to prints. This summer, for the first time, the print-master has also designed the dresses.

*Left:* Dark green streaks over white satin organza and over the body, its panel train lightly catching the winds of evening. Dress and print, both by Tzaims Luksus. At Bonwit Teller; Nan Duskin.

*Right:* Palest green-and-white silk organza falls in splendid, simple tiers—fanning out from a deep bertha. Dress and print, both by Tzaims Luksus. To order, at Bonwit Teller; Nan Duskin.

Robert Originals enamel earrings.

JACK WARD









Cool: the sharp new summer knits and what makes them vibrate now—lots of suntan showing, geometric hair swinging, and silvery geometric jewellery like moon-machine parts... Scarlet bib, left, vibrating on a low-waisted ray of ultra violet. By Francesca for Damon; Merino wool. About \$65. Bonwit Teller; Jacobson's, Michigan; Neiman-Marcus; I. Magnin. Cool-pink yoke, right, pointed into a white wool knit with armholes cut way away. By Kimberly. About \$55. Lord & Taylor; L. S. Ayres; Neiman-Marcus; all Bullock's stores. Both pages: Danskin tights, Lord & Taylor...jewellery by Antonio for Napier, Bonwit Teller...Moon Babies, Clairol's name for its new makeup frostings—here, Extra-Silvery Peach lipstick, Extra-Silvery Pearl nail enamel. All eight pages: coiffures by Ara Gallant; Tovar-Tresses hairpieces.





THE NEW KNIT VIBRATIONS










NAVY AND WHITE Let the summer's cool knit with cool white stripes whizzing straight down you. By Francesco for Daman. About \$65. Bonzo Teller, Jackson's, Michigan. Christian Dior watches. Signal navy, fabric, mix of navy wool knit with a white, coral stripe halfway down the front, and French pocket, and squared-off, shoulders. By Francesco for Daman. About \$65. At Bonzo Teller, Woodward & Lothrop. Darden, spins. Left and below, America's silver satellite-like for moon machine jewelry in these eight pages, of Lorraine by Bouda. Campaign, here, for Nippon, at Bonzo Teller.











White-collar yellow, far left: side-buttoned yellow wool knit with a little white funnel. By Kimberly. About \$55. Bergdorf Goodman; Burdine's; Hudson's; I. Magnin. Added vibration: a stack of Antonio's super-bangles. Funnel-collar blue, left: squared-off armholes cut out of pale-blue wool knit. By Francesca for Damon. About \$70. Dress, and earrings this page, by Antonio for Napier, at Bonwit Teller. Both pages: Capezio tights. Turtleneck white, right: lean wool knit with cutaway armholes and buttons up the back. By Rona. About \$45. At Saks Fifth Avenue; Godchaux's; Harzfeld's; Sakowitz. Earrings by Antonio for Napier.









The sweater-and-skirt idea, far left, in a one-piece dress with its own jacket—charcoal-and-white knitted herringbones for a kick-pleated skirt hipped on a chrome-yellow top; herring-boned jacket. By Abe Schrader, of wool. About \$110. Lord & Taylor; Jordan Marsh, Boston; Julius Garfinckel. Antonio ring. The two-piece knit, centre: wide black stripes dashed down both sides of a café-au-lait hip-pull and skirt of knitted wool—terrific summer and on. By Gino Paoli. About \$90. Best & Co.; Gus Mayer. Jewellery by Antonio for Napier: Bonwit Teller. The wide-hemmed knit, near left: white wool dress with a swirl of hip skirt and tiny buttons in back. By Betty Carol for Mam'selle; junior sizes. About \$45. Saks Fifth Avenue; Halle Bros.; Frost Bros. Antonio headdress. All tights by Dansie.

NEW KNIT VIBRATIONS GOING ALL SUMMER









PEOPLE AND THEIR HAIRPIECES

*Donna Allegra Caracciolo di Castagneto*

*More about people and their hairpieces in the eight page report beginning here*





Wouldn't you know it? The people who least *need* hairpieces on the basis of what their own hair is like (good to glorious is the range) turn out to be the very people who have the most hairpieces and do the most with them. . . . **Empress Farah Diba** has forty. . . . **Mrs. Robin Butler** buys four or five at a time and replaces them every few weeks (her fault, she says—she keeps chopping away at them with scissors). . . . **Principessa Luciana Pignatelli** travels with a wardrobe of hairpieces, all different—pigtails, braids, paper-chain links, falls, chignons. . . . **Mrs. William Rayner** keeps a closetful, and the closet-count doesn't include the four or five or even six hairpieces she may be wearing on her head at that time (while the architecture's in the making, she reports, her husband keeps muttering, "That's enough"). . . . Meanwhile, some people have only recently become hairpiece addicts. A late bloomer is **Donna Allegra Caracciolo di Castagneto** (you saw her a minute ago on the two preceding pages) who owned a few evening hairpieces but,

on a recent visit to New York, was converted for the first time to day hairpiece-wearing by Ara Gallant; he postiched her hair in such a way that it could stand a forty-mile gale. The trick: a postiche fastened at the crown, then back-combed slightly to catch Donna Allegra's own hair—which is the least bit (and most refreshingly) curly. . . . **Princess Ira Fürstenberg** also brushes day-long hairpieces through her thick, shoulder-length chestnut hair for a single unbroken line. . . . **Mrs. Thomas Bancroft** is another swing-over to the loose, shoulder fall; plummeting thick, thick blond hair. . . . **Comtesse Jean d'Ormeson** has a fall so full it's almost a half-wig, and it brushes up against her own hair every day. . . . **Baroness Katherina von Fraunhofer's** deep russet hairpiece doubles for her own hair in colour, and doubles its weight—shooting straight below the shoulder day, evening, summer, winter. "It changes me completely, but it's so simple men adore it." . . . In Madrid, shoulder-length hairpieces are the sudden rage—worn loose and flowing or tied with

a ribbon at the nape of the neck. . . . At the Feria in Seville last month, **Mrs. John F. Kennedy** wore a very long ribbon-tied hairpiece with her wide-brimmed, tilted Andalusian riding hat and habit. . . . Ribbons are making any number of new ties. There are **Principessa Luciana Pignatelli's** Givenchy-inspired Infanta pig-tails tied with little black bows. . . . **Miss Chryssanthie Goulandris's** long, long lovelock crisscrossed for evening with a white satin ribbon all the way down to an over-the-bare-shoulder ringlet. . . . **Mrs. William Rayner's** do-it-all-herself country coiffure for Newport and Southampton evenings: a Dynel braid twined with ribbon, curved over a French twist and snugged at the nape with a bowknot—Madame Grès obligingly sends along a ribbon-length of silk to match each dress. . . . **Signora Gaea Pallavicini** wears ten or twelve small bowknots in the evening. Hers are blond, beige, and brown hairpieces frosted to blend with her own hair colour, and fluttered all over the back of her head like a nudging of butterflies. . . . **Donna Claudia Ruspoli** and **Donna Ambra Ceriana** have gone all out for bows—shiny vinyl ones on large hairpiece loops. . . . Rome is really looped on hairpieces: **Principessa Nancy Ruspoli**, **Contessa Alberica Attolico**, and **Contessa Consuelo Crespi** draw their hair and hairpieces back into loose loops that bare the neck—(Continued on next page)

**SRA. ANTONELLA AGNELLI**, above and at right, is now both a long-haired and a short-haired beauty. She decided recently to have her own hair cut short; Alexandre was more than willing to oblige—but he provided her with a long-haired postiche to give her instant option. How the option works is as follows: the postiche is a silken hank of hair cut in a triangle that falls well below the shoulder at back, and is mounted on a satin ribbon that ties like a scarf at the nape. No hairpins are needed, no special hairpiece skill. Alexandre's invention: speed record.

## PEOPLE AND THEIR HAIRPIECES







# P EOPLE AND THEIR HAIRPIECES



**JULIE CHRISTIE**, left, flips on cropped blond hair (her Jean Seberg wig) for one of her two rôles as Oskar Werner's women in a new film, *Fahrenheit 451*.

dern has a new Saint Laurent braid that almost reaches the ground. . . . And **Madame Konrad Henkel's** this-summer madness is a green and yellow nylon wig with long thick bangs—straight colour falling to the middle of the back, matching her new maillots. . . . Long, long Dynel hairpieces are almost a cult. **Mrs. Robin Butler** wouldn't live without them—she buys them at Kenneth's or the five-and-ten-cent store in different shades to blend with—not match—her own hair, and plumps four at a time into one fat braid. . . . Chignon hairpieces swirl the globe at night. **Madame la Comtesse de Paris** has several pre-swirled chignons. Her five married daughters—the **Princesses Isabelle, Hélène-Astrid, Anne, Diane, and Claude**—have chignons swirled of their own hair (until their marriages, each had very long hair, and Monseigneur le Comte de Paris forbade scissors, but straightway after their weddings all five cut a yard or so—just enough to order a chignon). . . . The **Duchess of Bedford**

sets a tiara high on a braided chignon. . . . The **Marchioness of Londonderry's** chignon is also plaited. . . . **Mrs. Patrick Guinness** tucks her new short hair into a twist of chignon for evening. . . . **Donna Allegra Caracciolo di Castagneto** switches on a *trecce*—a long fall twisted into a low figure-8 chignon to accentuate her long, slender neck. . . . Some of the great switches: **Donna Annemarie Aldobrandini's** quick change from a short haircut to a long, long fling of hairpieces; **Monica Vitti's** sudden coup—from very long hair to a short red wig; **Maria Callas's** scale of hairpieces that can jump from a Saint Laurent looped braid to a new short wig for dinner parties. . . . The greatest switch for women all over the world is the instant flip from short neat hair to long swinging hair, from a long natural fall to a short trim wig.



**BENEDETTA BARZINI**, above, in a watch cap that could have come from the Army-Navy Surplus—except for this fact: it's a wig. Dynel "hair," topknotted, cut blunt all around. *Ara Gallant* thought it up during a recent *Vogue* fashion sitting. . . .

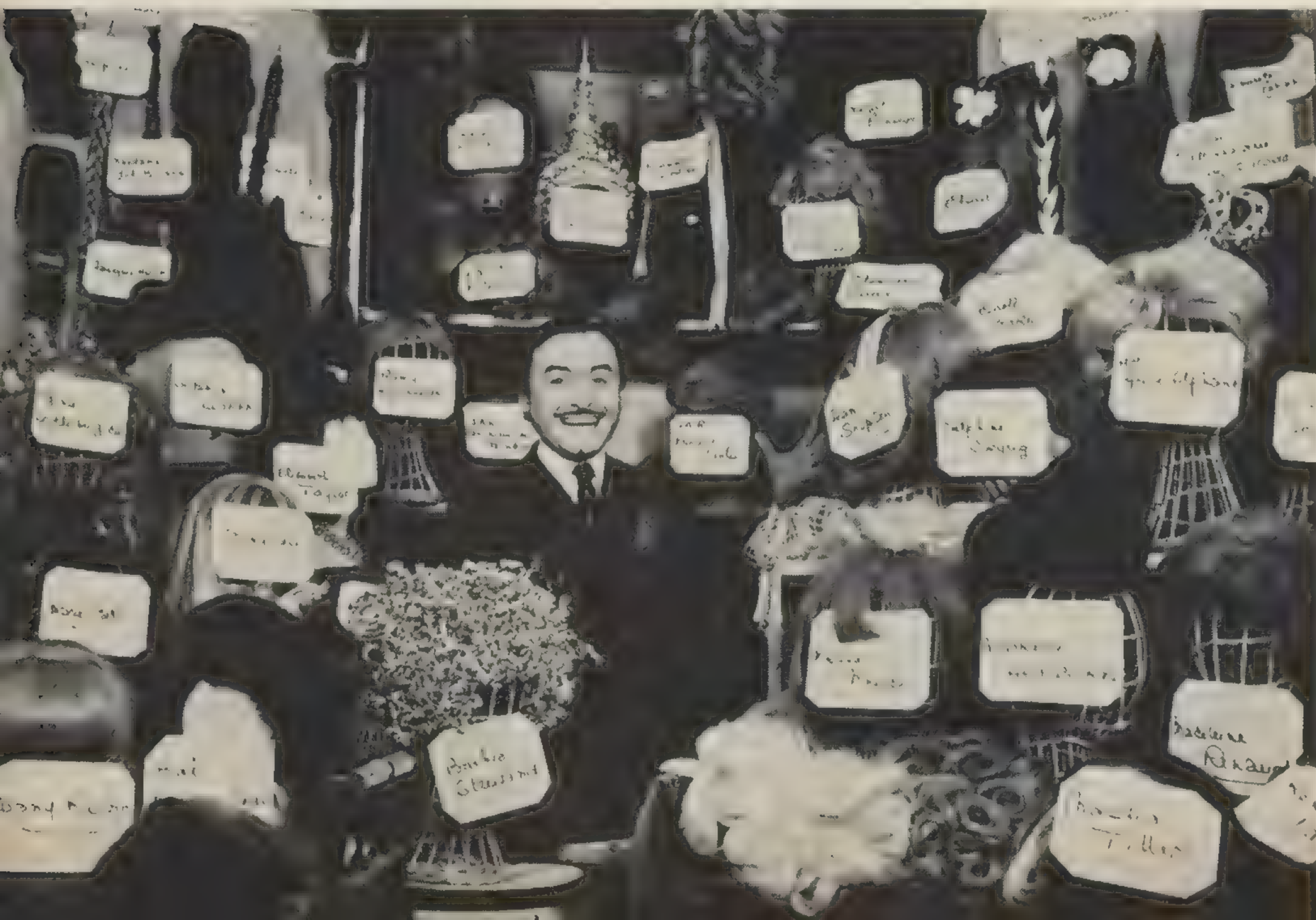
**MARISA BERENSON**, at right, in a wig meant to brave any kind of weather—it's the rain-wig made by the Elrhodes salon in Paris, which subsequently made a fairly spectacular splash—over two hundred rain-wigs walked out of Elrhodes Boutique during the first weeks of the wig's history. Colours ordered: hair colours, raincoat colours, bathing-suit colours. Black maillot: **Rudi Gernreich** for *Harmon Knitwear*.

HENRY CLARKE

PENN

(Continued from preceding page) shining and natural, morning and evening. . . . **Principessa Luciana Pignatelli's** favourite evening fantasy is one long "paper-chain" of loops: twenty-one round links of hair—golden and beige interchanging—that circle the back of the head in two concentric loops and meet high at the crown. . . . Fantasy doesn't stop at loops, though. **Donna Allegra Caracciolo di Castagneto** has two new *folies* for parties: hairpiece flowers that cascade down a back-swept coiffure, and a long hairpiece "necklace" of giant beads—wild as the pyjamas they're worn with. . . . **Comtesse de Ben-**

**ALEXANDRE'S SALLE DE POSTICHES.** *Everybody's here. Everybody. Not only the alter-capita of the famous beauties—for whom Alexandre keeps his wig-vaults open on Sundays during the racing season—but also, and not unexpectedly, the great couture names. The hairpiece revolution dates partly from this room, where Alexandre developed pop-on coiffures to speed up fashion-show clothes-changes.*













# P EOPLE AND THEIR HAIRPIECES

"Real hair's best for curling, or if you want a lot of movement. Dynel's better for blunt effects. And it has a straight, smooth quality, a certain kind of lustre that's difficult to get with real hair . . ." The speaker was Ara Gallant, a dark, slender young man who's a magician with hair, a regular **Merlin with hairpieces**. While he talked, he worked; a queue of young women customers waited patiently in pink smocks; telephones rang. . . . "Dynel's great at the beach, of course, when real hair either fuzzes up or falls flat. And it's great for loops, twists, ribbons, ropes—all those **sculptured effects**. Another thing: a Dynel hairpiece is inexpensive enough to cut, just for one look—supposing you want a short look once in a while. . . . Every time you brush out a Dynel hairpiece, **trim off the stray ends**." . . . Here, two new Ara Gallant coiffures, done for two young women who will wear them at the June 13 supper-dance at the Plaza Hotel, for the benefit of the New York Shakespeare Festival—and earlier that evening, at a gala benefit performance of *All's Well That Ends Well*, at the Delacorte Theatre in Central Park. **Mrs. Giancarlo Uzielli**, left, the former Anne Ford, whose hair and costume were inspired by the rôle of Desdemona, in *Othello*. . . . For this effect, her own shoulder-length blond hair was pulled up into a ponytail. A long (30") Dynel switch was attached in back, and her own hair bound around it. The switch was then split in halves, one-half hanging long over her shoulder, the other bound around her head, then brought forward to hang over the same shoulder. . . . Mrs. Uzielli's dress, sheer salmon-pink organza with gold span-gles, by Oscar de la Renta. **Mrs. Samuel P. Reed**, right, an updated version of Cordelia, in *King Lear*. For this coiffure, Ara swept her dark-brown hair back and up (excluding the front section), fastened it in "a flat kind of knot" at the crown. To this he attached two Dynel hairpieces spread out to fall symmetrically on each side, cut off blunt. The front was then brought back and brushed smoothly over the knot. . . . Dress, of linked silver plastic paillettes, by Paco Rabanne.

Right, MRS. SAMUEL P. REED

MRS. GIANCARLO UZIELLI







## THE WOOL DRESS FOR SUMMER

Two breezy little wools, light, lithe, and uncluttered — perfect to wear all day, all around town, all summer long.... Both, photographed at the Iolas Gallery in Paris, at a recent exhibition of wood-and-canvas “Spatial Concepts” by Lucio Fontana. Pale-blue wool, left, yoked and back-belted...pockets in front slashed into long, vertical seams. Vogue Paris Original Model 1635, designed by Patou. Paco Rabanne sunshade, handbag. Rolled-away collar, tiny raglan sleeves, right, on a yoked dress of diagonally ribbed white wool, loosely belted in black patent leather, Vogue Paris Original Model 1623, designed by Ricci. Rothman wool. Jacques Gautier earrings. Both pages: Charles Jourdan shoes. Other pattern details, sizes, page 148.

VOGUE PATTERNS

VOGUE PATTERN 1635







# ITALIAN SUMMER— THE BOUTIQUE IDEA

For the brightest sun and stars now, these flashes—amusing, gay, enchanting—  
from the Italian boutiques. Galitzine, this page: Bathing suits slanted in white with orange (or white with navy, below), matching squared helmets with jack-o’lantern eyeholes. All, of stretchy puckered Lycra. Tiziani, opposite: Long patio dress of striped silk in green, yellow, blues; low pleats down to blue sandals.











## PUCCI MAGIC FROM THE ITALIAN BOUTIQUES

Two for sorcery, for evenings at home—brilliant, devastating, in seraglio-swirls of soft silk jersey. *Left:* Wrapped close, then falling away to bareness over a long slit skirt—jersey swirls of blue, green, black. Fabric by Mabu. *Right:* Green and grape-colours—a high-waisted dress slit up the back, over a leotard of the same print. Both by Emilio Pucci; at Saks Fifth Avenue; Neiman-Marcus. Jewellery here: by Cascio of Florence.

HENRY CLARKE









Gibo, left: Purple bikini embroidered with purple plastic beads; a long purple linen skirt with lining of silk organza striped in pinks and turquoise. Lord & Taylor. Jewellery, sandals: same bead embroidery. Maljana, right: Reversible bathing suit and cape of knitted wool in purple and mustard, with a teardrop design at the front. At Lord & Taylor. What skin might be wearing here to be modelled, glowingly, in bronze: the trusty gelée, Bain de Soleil. All coiffures, these six pages: Alba & Francesca of Rome.

BEACH PURPLES FROM THE  
ITALIAN BOUTIQUES









# THE HOUSE THAT HORST GREW

FROM A NUTSHELL OF A BUILDING,  
THE PHOTOGRAPHER HORST CREATED  
A SPRAWLING, INTENSELY INDIVIDUAL,  
LONG ISLAND PAVILION

BY VALENTINE LAWFORD

**H**orst's photographs of the fashions and the people of his time have been famous for more than three decades as documents and as works of art. Latterly, he has achieved a second fame as a photographer of houses and gardens. Here, for a change, are his photographs of his own house. They have the integrity and the poetry that have always marked his work—with the added charm of notes for an autobiography, or studies for a self-portrait.

In order to be able to build a house of his own, on his discharge from the U. S. Army at the end of World War II, Horst sold two of the possessions he loved most: a Picasso gouache of a pink clown with a blue boy on his knee, and a Toulouse-Lautrec portrait of May Belfort. By now, he is less apt to pine for them as lost chil- (Continued on page 146)

*Right: Horst's living room with Polynesian tapa screens given by Chanel, Persian rugs from the chieftain of the Qashqa'i tribe, a Roman statue, Braque lithographs. Above: Apples and a Delft vase—a Horst play-off of textures, colours, the natural against the crafted.*









## THE HOUSE THAT HORST GREW

*Above: In the living room, an old English oak refectory table set with pieces from Horst's collection of silver and vermeil: a seventeenth-century Augsburg gilt tankard, chalices, coconut and pineapple-patterned cups. The two silver beakers (one overflowing with geraniums) are Russian, eighteenth century; the plates, James II silver. Below: The house, sharp white, sparsely detailed, in its sweep of ordered green lawns, clipped trees, stretching down to woods.*



*Above: Long Island wild flowers and petunias, a tussle of colours arranged in a Delft vase.*

*Right: At one end of the living room: a wall covered in Indonesian batik print, another of bared brick. Over the fireplace hangs a seventeenth-century Italian mirror. One lamp, left, is of rock crystal; the lamp at the right was designed by Diego Giacometti. The larger painting is a ballet-set by Christian Bérard. Branches of fruit arranged in a lacquered Hawaiian container stand on a table designed by Horst but made by a local carpenter.*









## THE HOUSE THAT HORST GREW

Left: In the library, strongly flowered print, a green-felt-lined door through a bookcase leading to the west wing, and a portrait of Horst by Christian Bérard. Right: In the woods, a stream, a bench, "a green shade."

Below: On a nineteenth-century British officer's travelling desk and drawers, Chinese porcelain, two Persian silver birds, and George III snuffboxes.



Left: In Horst's rattan-coated bedroom, a Dali watercolour over the bed, a gouache by Bernard Lamotte next to a tall yellow Chinese vase. The small table is Japanese, polished from rosebush roots.

Right: Horst's bathroom, carpeted in white sisal and papered with blue tiles, has a large Delft vase, small ancient bronzes, and mirrors repeating apple branches. Below: A Bérard sketch of Chanel on a table topped with leaves under glass.

Below, right: In the west-wing bedroom, on an eighteenth-century English gesso table, a green Ming "mountain," and fourteenth-century Chinese gilt animals.

HORST







Right: In the bedroom in the west wing, colours are cooled: white walls, pale-grey woodwork and hangings on the fur-spread bed. The portrait is eighteenth-century Austrian; the chair, seventeenth-century Austrian. The hottest tones in the room glow in a muted Persian rug.

Below, right: On Japanese silk-paper walls in Horst's study hangs an English nineteenth-century portrait over an iron camp bed. The vermilion stool is one of a set designed, as were many pieces in this house, by Jean-Michel Frank. On the chimney-piece, a callipygian fragment of sculpture, found in the woods.






*treasure*

SILVER: FOUND IN  
THE BEST DIVES







What's this? A find of treasure silver at the bottom of the sea? As a cool summer think, it's a most attractive ambience for some of the most attractive pieces of great around. Forget cold facts: that water won't harm silver (the ancient Greek coins, *far below*, spent centuries in the sea); that the flatware here happens to be all particularly constructive serving pieces. Forget cold facts—get with cool sensuous pleasure. Glub. *From left below*: “Paul Revere” coffeepot by Lunt, \$130. Below it: “Colonial Theme” spoon by Lunt, \$15.50. “Vision” spoon by International, \$20. On the rock: silver-plated goblet, Reed & Barton, \$9.95. Below it: a square knot, to weight papers, by Tiffany, \$105. “Vivant” fork by Oneida, \$17. Beaker in the seventeenth-century style by Tiffany, \$155. “Vespera” fork by Towle, \$17.75, leaning on a bronze-doré crab from La Vitrine, \$250. Behind the crab: a plated silver Bennington “party plate” by Oneida, \$4. “Paul Revere” bowl, seven inches across, by Towle, \$55. In the bowl: pierced “Dimension” spoon, Reed & Barton, \$16.75. “Fairfax” spoon, Gorham, \$16.50. Among the coral: porringer by Gorham, \$30. Seahorse, for paper-weighting, by Tiffany, \$210. Mint julep cup, International, \$27.50. Ancient Greek silver coins, from the Royal-Athena Galleries.

ALL PIECES ARE STERLING UNLESS OTHERWISE INDICATED.



# VOGUE'S OWN BOUTIQUE

## OF SUGGESTIONS, FINDS, AND OBSERVATIONS



### Paris: Les groovés

You see them in Dorothée Bis; in every boutique; in "Le Drugstore"; striding in the streets; in the pubs like le Winston Churchill (above) that are tout

à coup chic; they're Paris's les groovés—the independents—the new generation with their own way of doing everything, as hip-py as the English groovies any day. . . . The boys in their Al Capone-cut suits (above right);

the girls (above) in their skin-cling Shetland pulls, their berets bent (independent, see?); their hair cropped, or flowing. And (right) de rigueur for the rue is Le Boutique Look '66—the pants tailleur. . . .



### Paris: Haute Couture boutiqueing— or, traversing the luxe route.

Lots of the "haute" filters through to the great couture houses' boutiques—the love of workmanship—the luxury. . . . Givenchy's boutique, 3 Avenue Georges V (above) is a dream, vast, black and white marble, filled with exquisite treasures from scarfs to shoes. ("M. Givenchy prefers we not tell the prices"—the vendeuse says.) . . . St. Laurent, 30 bis rue Spontini (left)—small, intime, alive—the clothes, imaginative, gay. Navy and white zigzag print wool. One fitting. \$280. . . . Chanel, 31 rue Cambon (left). Those incomparable jewels! This cache, nuggets like Indian emeralds, rubies, or rajah's pearls, sunk in gold. Sensual, sensational. \$30 to \$150. . . .



PHOTOGRAPHS BY JACK ROBINSON

### Paris: The à la Londres look.

Or subtitle the plot, le style Americain. What's selling like hot gâteaux in every Paris boutique: button-down shirts; kilt skirts; Shetland sweaters (the French fillip—both boys and girls buy them two sizes too small so they're skin tight, end at the waist); and for boys—chinos; loafers; Indian silk Paisley-patterned foulards; and suits that, hopefully, look American-1930's-gangster, or proper Angleterre. . . . **Everybody's clothes are there.** Delaporte's is the chic dry cleaner of Paris. Hanging side by side there any day—the great Givenchys, the exquisite embroideries of Dior, the racy beaded Cardins, the architectural Courrèges'. Delaporte, 62 rue François Premier. . . . **The traveller's cheque is the thing indeed.** Most Paris boutiques take 15% to 25% off the price, if paid in American monies. . . .



**Paris: Tout le monde boutiques chez Dorothée Bis . . . (the Duchess of Windsor too).**



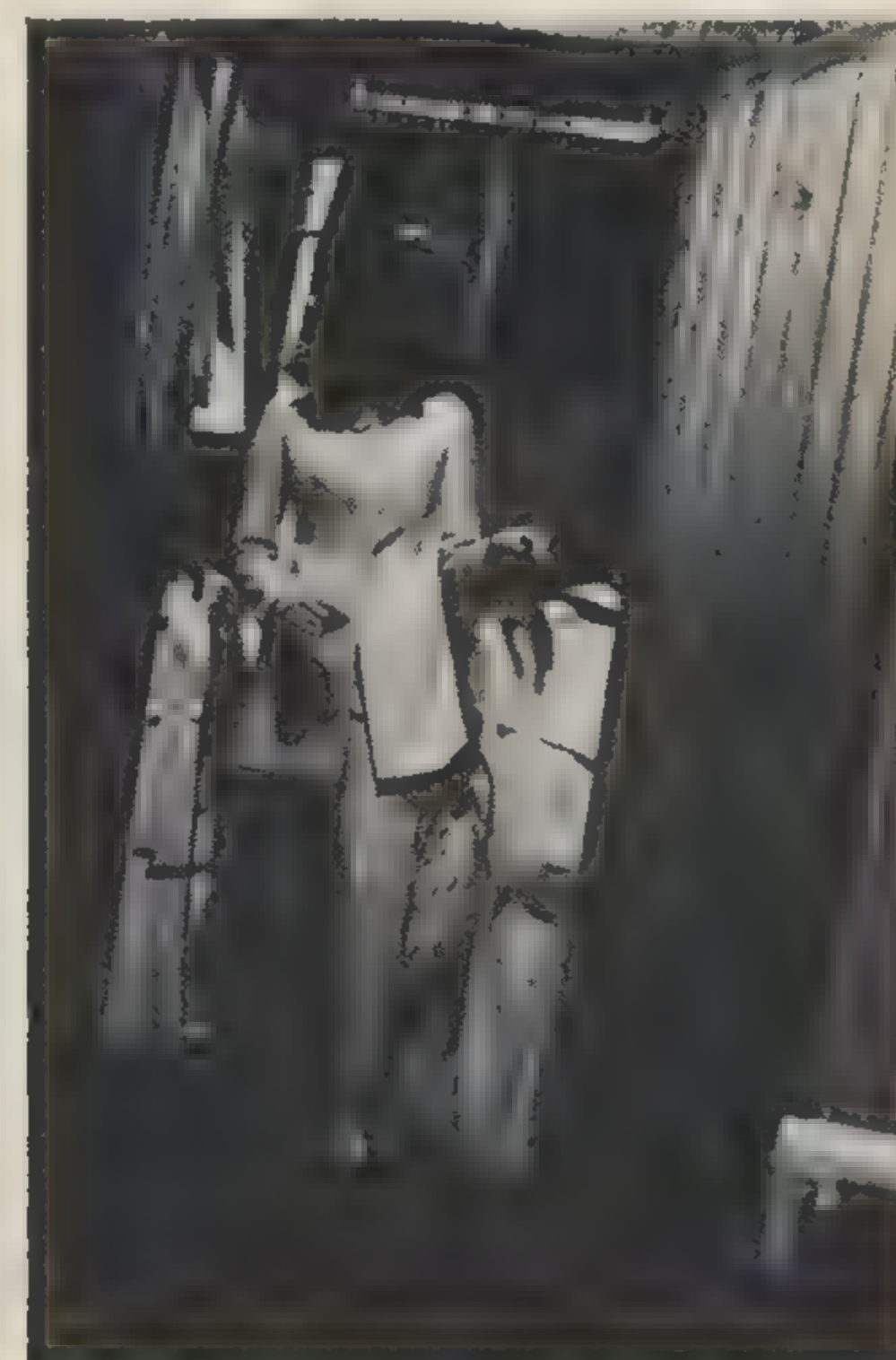
Many, many boutique chefs-d'oeuvre cram Dorothée Bis's plain-pipe racks. And it's the covert cloth rain-shake (above centre) that tout le monde (including the Duchess) covets—one of those little Emmanuelle Khanh master-

pieces. \$33. . . . Another adorable rain-shake (above far left)—blue plastic, crackly as glass—on a rainy day you can see clear through. \$10. . . . Very new, a flou peony pink silk (above left), caught with a twist at the shoulder

blades, floating doucement everywhere else. About \$90. . . . More flou (above far right)—white chiffon shell splashed with red, green, blue strokes of colour. About \$100. Dorothée Bis, 35 rue de Sèvres. . .

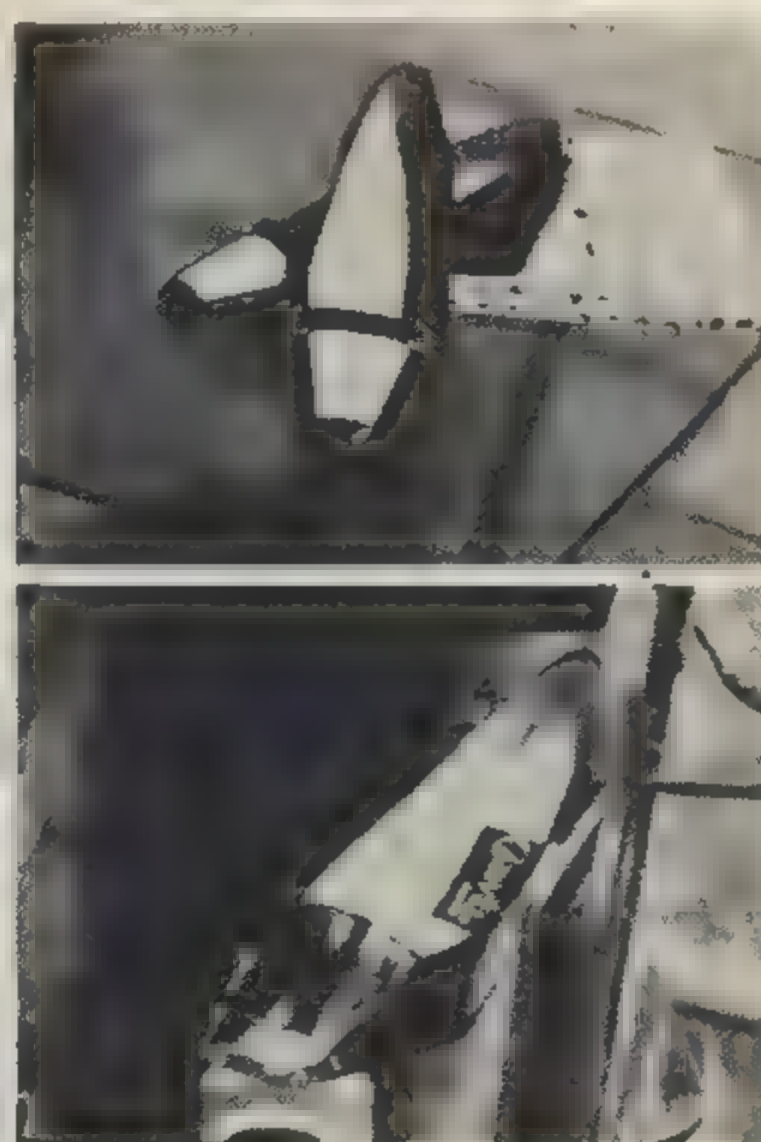


**Paris: What's new in the rues—boutiques, boutiques, boutiques. . .**



Boutiques popping up everywhere—like champignons—just as they are in London. Par exemple: in the shadow of the Étoile—"Snob" (above far left). A boutique made of mad, plaid-papered arches with clothes feminine, droll, attractively tatty. Typical: curvy café lace, high Victorian neck, buttoned and sashed in coffee velvet; about \$76. 8 Avenue Victor-Hugo. . . . "The Knack" (above) looks as if it had been lifted from London—art nouveau décor, constant

folk-rock background, great clean-cut clothes. Navy-and-white striped button-down shirt, \$10; hipster of regulation navy wool—buttoned like sailor pants, \$10. 104 Avenue Victor-Hugo. . . . "Mayfair" (above centre and right) used to be a butcher shop—started out as men's boutique—but the girls barged in too. The clothes, très Joe College. Shetlands, \$20; kilt skirts, \$18; trig long-jacket pants tailleur, \$84. 123 rue de La Pompe. . .

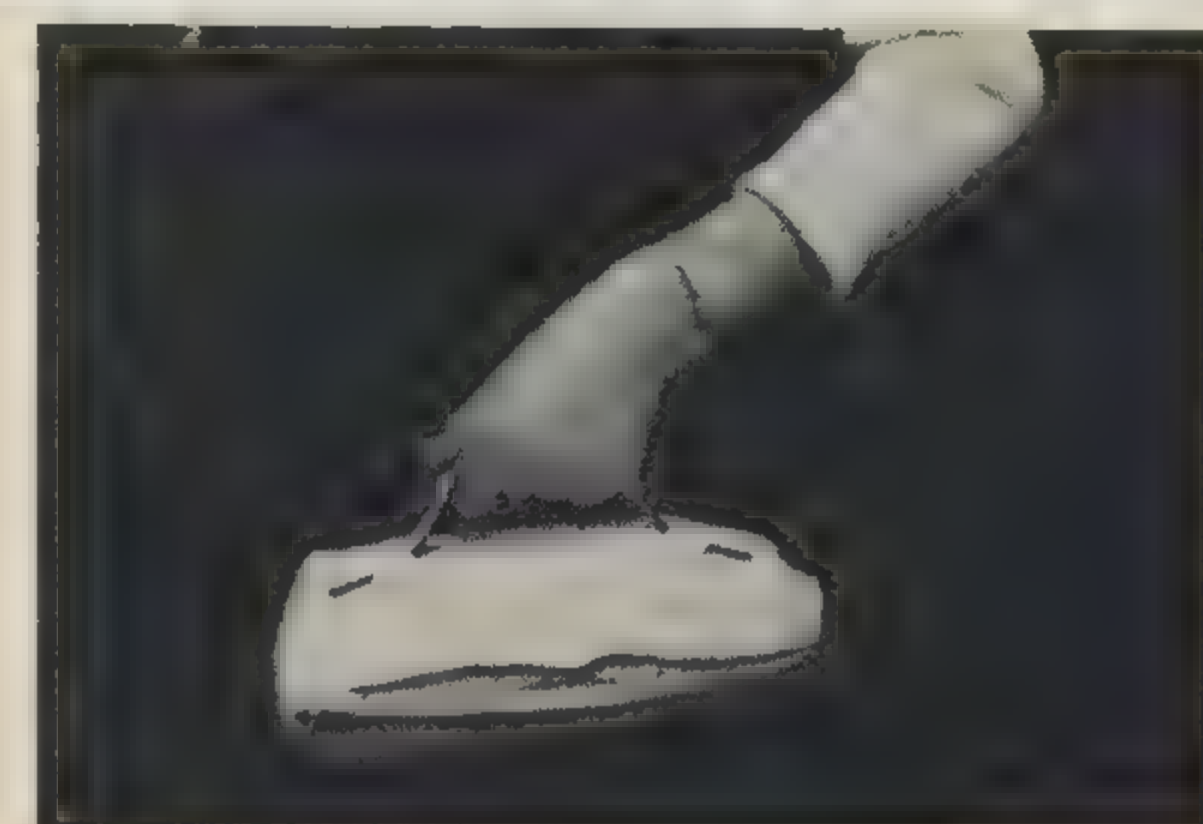


**Paris: bicolour for chaussures.**

Far left: Bicolour shoes, under \$30. Carvil, 135 Blvd. St.-Germain. Left: White kid, navy patent. Givenchy, 3 Avenue Georges V. . . . Black kid knuckled in brass. \$30. Carvil. Red/white Dolly slippers. \$20. Gloves, \$10. The Knack, 104 Ave. Victor-Hugo. . .

**Paris: le soft poche.**

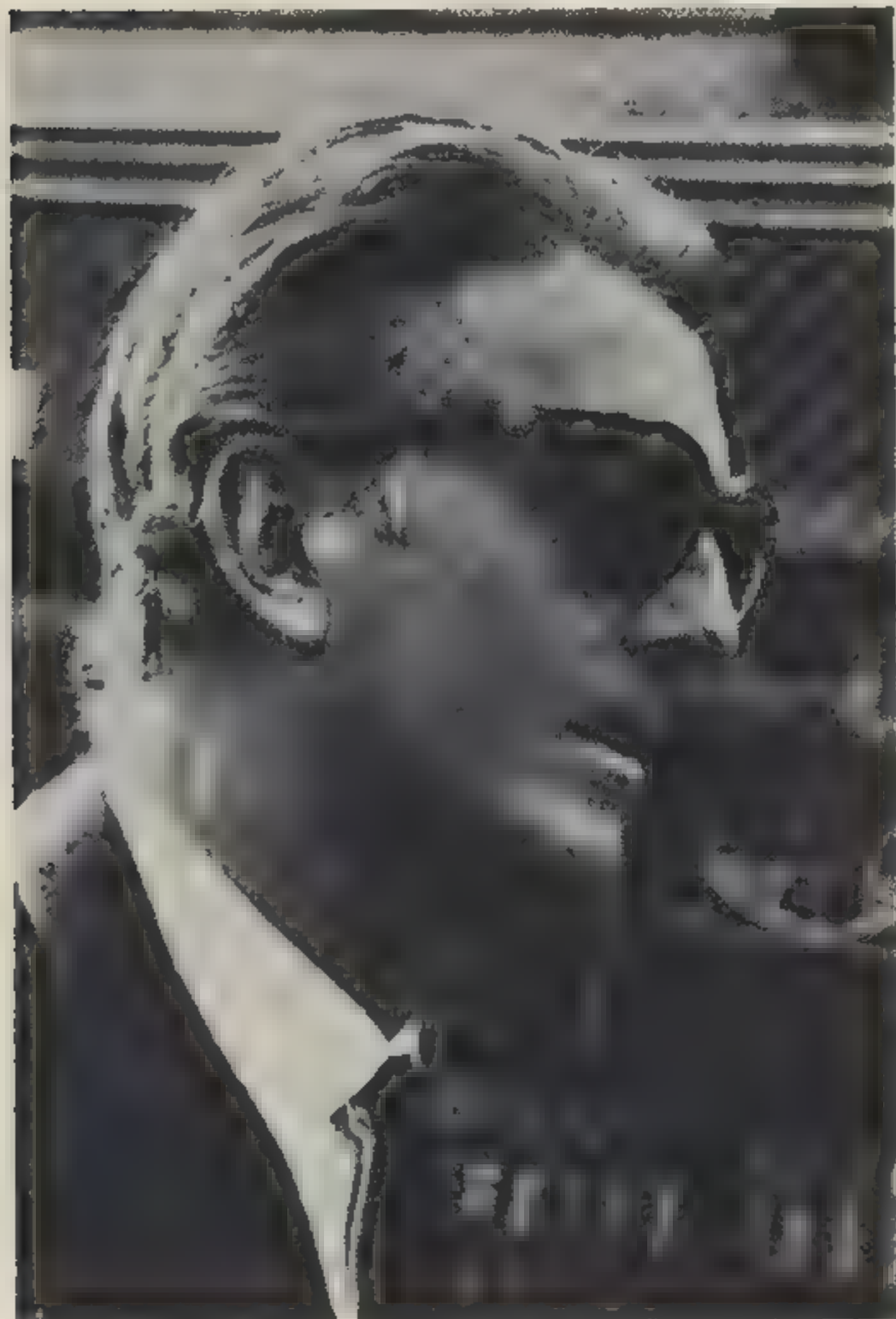
Crushable, crumple-able, pliable—that's what a new Paris handbag should be. Right, top: Big squashy envelopes of leather fastened with briefcase tabs. About \$20. . . . Right, bottom: Nifty new bag, matte-white grainy leather, black-stitched, zipped, and meant to be carried comme-ça. \$17. The boutique where buckets of great handbag ideas come from—including these—is La Bagagerie, 13 rue Tronchet. . .



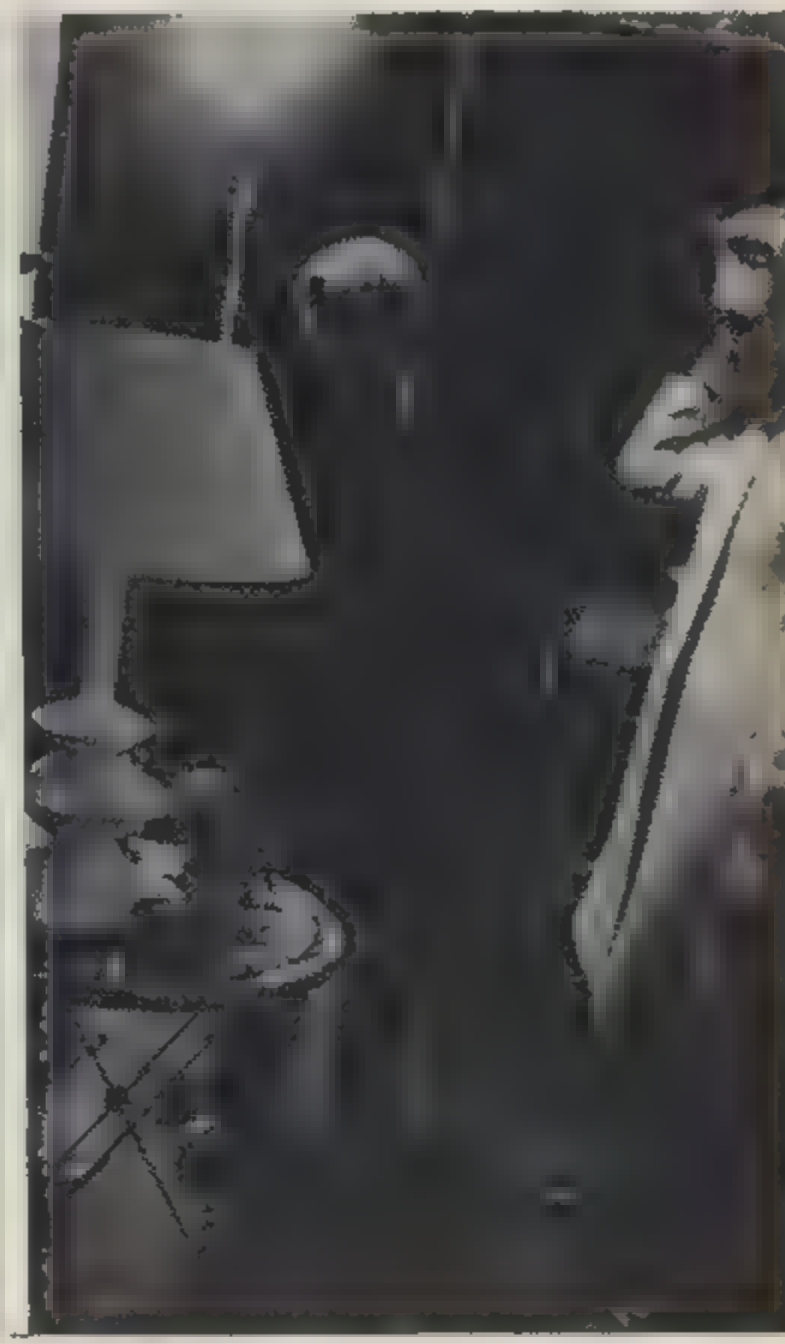
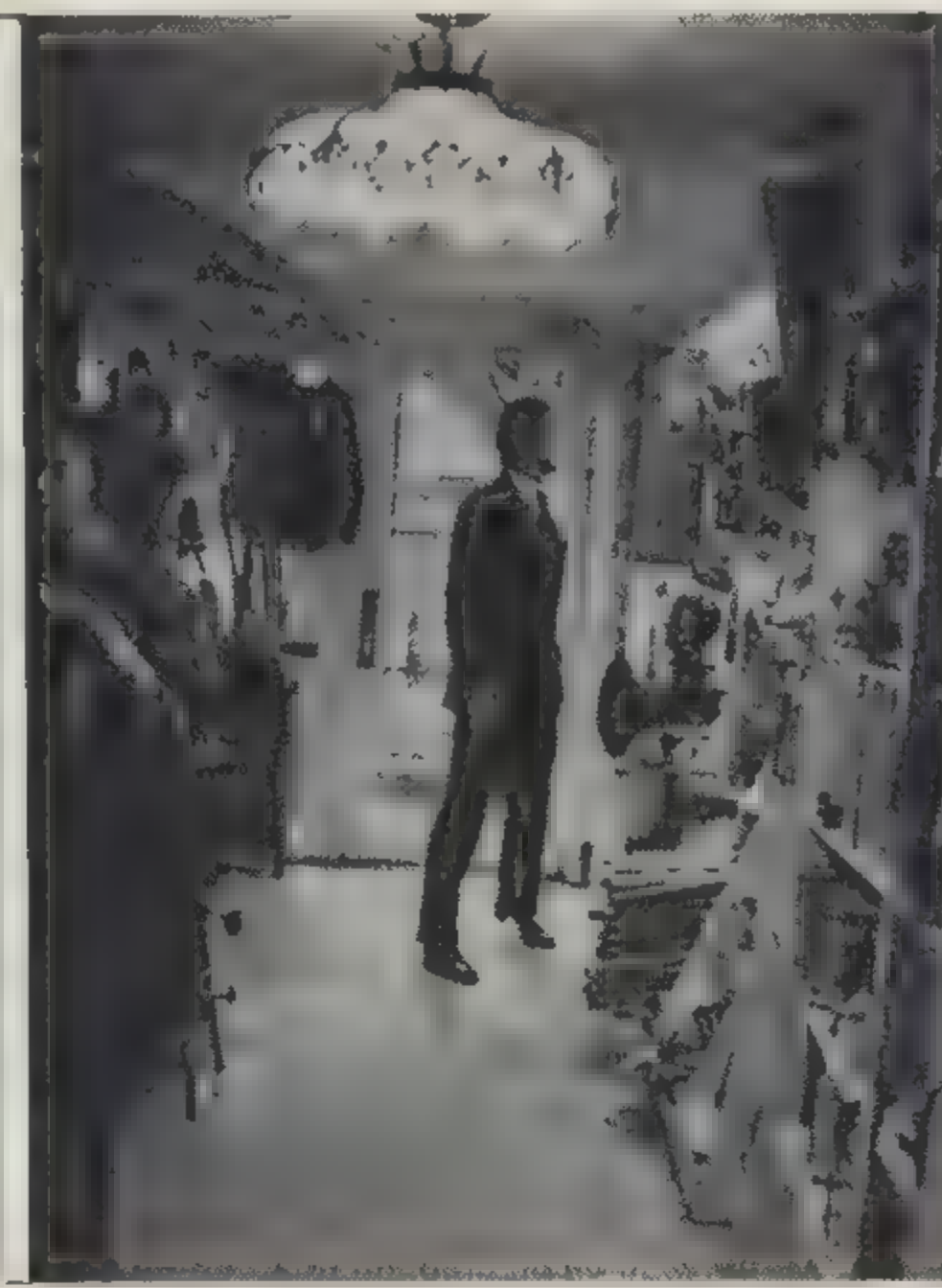
**More on next page**



# VOGUE'S OWN BOUTIQUE *Continued*



**New York: What does a great Paris couturier do when he's here?**



He goes shopping of course. And tagging along with **Hubert de Givenchy**, the towering talent of Paris, is fun. But step lively—he's fast on the move. First stop (above) Bonwit's to say "bon-

jour" to the Givenchy cosmetic vendeuse. . . . Next—as always—Hammacher Schlemmer, inspecting the newest gadgets—closet-size wine cellar, automatically temperature- and moisture-

controlled. \$635. "Cher, mais extraordinaire!" . . . On to Serendipity 3 (above right) looking for little gifts—"always to find something amusing." . . . Backtracking along 57th Street

to Christopher Chodoff antiques (above far right) admiring the plaster reproductions of famous Giacometti lamp. \$270. "Very fair price . . . Could I have your card please?" . . .



**Frustration!** (above): The magnificent giant porcelain vase has already been sold. But the steel furniture is "merveilleux" at John Vesey Inc. 969 Third Ave. . . .

**Uptown, downtown, Givenchy surveys the shopping scene.**

Hurry up to catch up with Hubert on his walking tour through Bloomingdale's—the basement store—at a fast clip; he spots a denim pea jacket, \$17. "C'est chic, but you would change the buttons—smaller ones." To the linen department—batches of red, yellow towels ordered with dispatch. . . . Up Madison Avenue to Paraphernalia boutique—"just to see." Ad-

mires the cut of the women's pants—the navy-and-white knit, zip-front polo shirt on vendeuse Susan Burden. "It's très chic," says Hubert. "It's \$10," says Susan. . . . Then, without fail, as always, a visit to designer Sylvia Pedlar at Iris lingerie. "I shop for presents for Audrey [read Hepburn] . . . for other friends." . . . Then downtown. Hubert, a glint in his eye, amused at the confused welter of people and merchandise packed into "The Shed House" on Fourth Street (below left). But he ferrets out the cotton scarfs. \$1. . . . Will have them made into bathing suits in his haute-couture workroom. . . . Ends up an afternoon at "Limbo" (below right), finding the stretch blue jeans his "instructor of gymnastics especially asked for." . . .

**Ah! The Army-Navy store**

(Left) But a problem for Hubert here—Uncle Sam seems to make the pants too short. Found though, Givenchy's-size white sweatshirts. \$2. Richards Sporting Goods, 233 W. 42nd St.



**He's rarely photographed.**

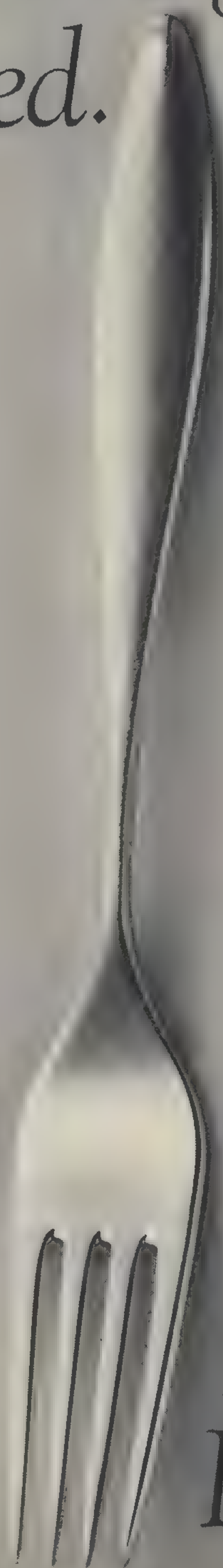
He likes his privacy. But you can't miss designer Hubert de Givenchy. Six-foot-six-inches tall—handsomer than almost any movie star. And the fans (below) pile up everywhere. . . .

PHOTOGRAPHS BY JACK ROBINSON





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## Horst House

(Continued from page 134)

dren than to look back on them gratefully as parents or ancestors, to whom he owes the simplest but most enduring pleasures of his daily life.

The low, white, one-storeyed house that Horst built on the North Shore of Long Island was very small indeed. It was actually even smaller than he had intended. As a born European, he had mentally planned in square metres, whereas his American architect had interpreted his plans in square feet.

Over the years the house has changed and grown out of recognition. To the G.I.'s minimal dream of living room, bedroom, bathroom, and kitchen have been successively added a shaded, columned terrace, a sunbathing courtyard, a guest apartment, a servant's room and bathroom, a two-car garage, a study, a pigeon house, and, most recently, an entire new west wing.

From a distance, set on its gently sloping lawn, backed by a hill with tall trees, the whole still has the inconsequential air of a pavilion. Far from dominating the landscape, it seems to move with it and to be moulded into it. Inside, it is a surprisingly spacious, sprawling but convenient complex, with the living room as a central link between four suites of rooms, each separate and self-contained.

Twenty years ago, it was a minor architectural scandal in the locality. As a one-time assistant to Le Corbusier, and a long-standing friend and admirer of Philip Johnson, Horst had tastes that were scarcely conservative. But with the passage of time, his house has assumed the elegance and distinction of an eighteenth-century hunting lodge.

By certain prevailing standards its interior is still something of a scandal: at least for those whose taste is exclusively for Early American or Chippendale or Louis XV. Its many shapes and styles, paintings and periods, colours and textures, are often almost barbarically mixed. Many of the windows are

altogether bare of curtains. Instead, awnings of sailcloth fill the rooms with an outdoor rather than indoor, Mediterranean rather than New England, light. There are colours in liberal abundance, but hardly one perceptible colour-scheme.

Yellow, orange, green, and scarlet all find a place in the living room. The rattan and red lacquer, orange and yellow, silver and vermeil of Horst's bedroom switch blandly to blue-and-white tile paper and grass-green velvet in his bathroom next door. His study, statue-filled, is blue and white and flaming red. In contrast, the west-wing bedroom across the lawn, with its white walls, grey doors and windows, and dark portraits, would almost have the quality of a monochrome if it were not for the pale pink and green of a conventional Persian carpet and the mixed colours of books and flowers.

Here a wall is of unadorned brick, flanked with black-and-white striped tapa screens; there a wall is covered with a batik pattern of birds and insects and reptiles, and hung with a Bérard ballet-set between a rare Renoir in the Pompeian manner ("pour Monsieur Gallimard") and an amateur portrait by a friend. The living-room library has its walls and furniture covered, and its bookshelves lined, with a yellow-and-black-and-white flower-patterned French linen. In the guest room, hand-carved and hand-painted Tyrolean peasant furniture sets off a Segonzac drawing of a nude horseman and nude bathers on a jetty, and a nude study by David for one of the figures in the "Serment du Jeu de Paume."

Everywhere there is a violent, but refreshing, confrontation of harsh things with smooth, stone with velvet, brick with marble, oak with leather, the striped with the plain. Heavy-laden apple branches are balanced in staid Delft pieces. Black-eyed Susans are massed with petunias and roses. A tall yellow Chinese vase is likely to be filled, several times a sum-

mer, with marsh grasses or common-or-garden weeds.

It is an interior that has grown, and continues to grow, less through long-term or short-term planning than by a purely empirical process, based in part on study and knowledge, but more closely related to the heart and the senses than to the head.

Characteristically, a surprising number of the house's contents were given to Horst as presents and have ever since been in daily use. Half a dozen brilliantly coloured Persian tribal rugs were a gift from the Qashqa'i chieftain with whom Horst rode, a few years back, on the tribe's annual mounted migration between Shiraz and Isfahan. There are many presents from Horst's close friend Chanel and from other friends in France, a country for which he has a particular affection, since it was there that he first turned from architecture to photography, and where he passed his most impressionable and formative years.

Some of his other possessions were chance finds: such as the lumps of rock crystal, serving as lamps, that were once part of a fountain in a famous, long-since demolished "Turkish" palazzo near the neighbouring beach. Among the statuary in Horst's study is a part of a marble female figure, picked up on a walk in the Oyster Bay woods.

It is an interior, too, that is so open to its surroundings, and so much a part of them, that one passes almost without knowing it through one or another of the multitude of French windows into the garden outside. Climbing roses, morning glories, and geraniums poke their noses through the bathroom doors. Even when he is in bed, Horst feels as though he were more than halfway into his brick-paved courtyard where, as the seasons pass, tulips, begonias, dwarf dahlias, and chrysanthemums succeed one another in the spaces left free for them between the bricks. His study leads directly onto the vine-clad terrace, which is used all summer long as a living room, with carpets spread on the



flagstones and cushions laid on the wide, whitewashed bases of the columns.

Like his house, Horst's land has undergone a notable transformation and enlargement. The original seven derelict acres of poison ivy and honeysuckle have grown to twelve acres of formal garden, water garden, cutting garden, miniature park, and well-tended, log-stacked wood. Horst, by now something of an expert woodsman, has cut down and uprooted countless unwanted trees and bushes, and planted in their stead between five hundred and a thousand conifers and evergreen shrubs: spruce and pine, hemlock and weeping hemlock, azaleas and rhododendrons, andromeda and arbutus, pillars and cones and pyramids of yew.

Five allées radiate from a clipped evergreen pattern below the lawn, and are prolonged at their far end by leaf-arched vistas cut deep into the woods. Where two streams meet on their way to the cove nearby, their confluence has been widened into a pond with a waterfall. A marsh has been trenched, and feeds a second pond, ringed with yellow iris, pink and white mallows, and weeping willows.

Nothing worthwhile was ever created with impunity. "How could he have chopped down all those glorious viburnums?" complained the real-estate agent who had sold the land to a stranger—a photographer!—in 1946. "What do you call this style of gardening—French?" asked one of Horst's more sympathetic neighbours. "Looks less like Versailles than Idlewild to me," commented an old friend, a fellow former European who has reservations about geometrical avenues in Nassau County, New York. But to an unbiased eye, Horst seems merely to have made health and sense out of decay and chaos.

If anything, his classically formal treatment of his house's immediate surroundings has only enhanced the potential romanticism of its wider, natural setting. A pair of marble Napo-

leonic chairs beside a pond, a lone, flower-filled urn at the end of his central vista, a stone bench or two on the mossy banks of a stream, add a touch of enchanting, timeless melancholy to what was once a neglected and depressing example of twentieth-century suburban woodland landscape.

Like so many of the contents of the house, many of the trees and shrubs and plants in the garden are presents. A fine pair of copper beeches (a central feature of the park), a towering larch, two flower beds full of old-fashioned French roses, are still referred to currently by their donors' names.

There are innumerable corners, too, that to their owner's mind eternally commemorate notable local events. Here, on the lawn, Noel Coward and Christopher Isherwood once matched wits for hours. Here Edith Sitwell first met Greta Garbo—afterwards describing her, with marked approval, as "not at all like an actress." Here Christian Dior shivered in a long ecclesiastical overcoat on a splendid spring afternoon. Beside the waterfall Lesley Blanch lay all one day, draped in a burnoose, correcting the proofs of *The Wilder Shores of Love*. For the better part of a stifling August weekend, Truman Capote and his bulldog waded up and down the stream. Leaving the other Sunday guests bemused on the terrace, Jean Shrimpton walked away barefoot under the willows and tulip trees. . . . In his garden, Horst can trace the history of his last twenty years almost as accurately as in his albums of photographs and his accumulated back numbers of *Vogue*.

He often invites weekend guests. But he has the wise host's capacity to leave his visitors to their own devices, while he works in garden, park, or wood: sawing logs, digging up the remains of the honeysuckle, pruning, mulching, watering, or burning leaves.

Even when there is no one else in the house, he is adequately provided with company. Four

miniature dachshunds, all but one homebred, are perpetually asking to be taken hunting rabbits. The morning air is full—almost too full—of the cooing of his fantail pigeons. Hard as it may be to credit it in present-day Long Island, the little property is alive also with an astonishingly varied native population of wild birds and animals: herons, bitterns, pheasants and ducks, muskrats, foxes and raccoons. Several times a summer, there will be hummingbirds at work among the delphiniums in the living-room vases. Fledgling mourning doves and brown thrashers have an annual habit of coming to the breakfast table on the terrace. On rainy nights, frogs have been known to invade the study.

Horst's house, like his planting, may have been designed to ensure its owner's privacy. But it is a house which noticeably attracts strangers, and to which visitors invariably seem to return.

Going up the narrow, whitewashed entrance passage, bordered with boxwood and purple gloxinias, pushing open the front door, sniffing the cedarwood smell of the hall closet, and stepping into the wide living room, with its widening view beyond, one has the feeling one knew as a child on opening a favourite book and trying to walk bodily into its illustrations. However long one stays here, too, these rooms and views continue to have the quality of reflections in a mirror: part of a world both real and magical, with features that are hauntingly familiar but have a secret existence that is always just beyond reach.

Perhaps such sensations are merely a version of the wonder mixed with recognition that assails the mind in the presence of any valid work of art. For Horst's house, like his work, is the creation of an artist: one who can convert his subject into something that it never quite was, and translate into terms of outward beauty all that fate has given him in terms of inner strength.

# If you're over 25 a beautiful tan is not enough!



The lines form to the right! The lines form to the left! Around your eyes, around your nose, around your mouth: every time you expose your skin to the drying, aging effects of sun, wind and water.

Only delicately scented **Beauty on the Beach** skin moisturizing Suntan Lotion by Renauld International stands between your skin and the ravages of nature's elements. **Beauty on the Beach** penetrates, softens, replenishes natural skin oils, as its scientifically perfected double-filter sunscreen permits the tanning rays to caress your body with warm, beautiful color. 1½ oz. flacon \$1.00, 4 oz. \$2.75.

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# VOGUE'S READY BEAUTY



## What's the mad jod?

The snap and crackle of geometric black against white. Boots. Short, short skirts. And the opposite side of the coin: the granny dress, often set off by granny glasses.

You know. You're very conscious of what other teenagers are wearing, doing.

Did you also know that more and more high school students are turning to Tampax tampons?

The reason is simple. Tampax tampons give them the freedom, assurance, poise, confidence they want and need. Tampax tampons are so comfortable, they can't even be felt in place. And the pure surgical cotton of which they are made has made millions of women feel safer, more secure.

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## *Exercise machine she could (and did) take with her*

Very slender young woman. Figure-conscious. "All winter long, after an accident, I hadn't exercised. Had a tummy, hip bumps, thigh bumps. Waist had grown two inches, and, although I could still fit into a size 8 or 10, bumps were hideous, spoiled the flow of the dress, the skirt. . . . Had no time to plan exercise, and I was to be on the road—around-the-world, for that matter.

"Started to use Relax-A-cizor, that little muscle-toning, inch-demolishing, wise-guy machine last spring. Dear demonstrator at the New York Relax-A-cizor salon found my measurements quite okay. (Of course, I disagree with any standard measurement charts; size and weight are a matter of personal preference.) However, at my insistence, she showed me how to use a portable, cordless Relax-A-cizor—transistor number called Verve.

"Rushed home that first evening. Stripped. Put small dish of hot water with sponge beside bed. Turned down blanket, kept pillows low in accordance with instructions. Horizontal, said the demonstrator, is the idea. Looked frightening. Like an astronaut with all those dangling wires, each coloured wire matched to its own colour on the machine. In my case, pink stood for tummy, pistachio green for waist, pale grey for hips, light blue for inner thighs. Fascinating sensation though. Quickly mastered the art of reading, smoking, watching TV while thirty-minute nightly routine went on.

"Travelled around globe on business trip. Moved very fast, one night in Morocco, next in Jordan, next in India, that sort of thing. Relax-A-cizor with me every moment, in action every night. When my luggage got lost in Portugal, the grey Relax-A-cizor box was the only item retrieved. So spent a great deal of time in Europe Relax-A-cizing. Most bumps disappeared.

"Back in New York, revisited teacher. Had lost only one inch from waist. Had wanted to lose two. She suggested that I use the Relax-A-cizor pads for more direct action, one on each side of the waist. Did. Lost other inch.

"Parted with final bump in mid-Atlantic, New York to Le Havre (another business trip). Left it on ocean liner. The bump, that is. Not the Relax-A-cizor. Can't travel without that machine."

(More Ready Beauty, page 159)

## *Vogue Patterns*

(Continued from  
pages 126-127;  
other views, yardages, details)



1635

*Above:* Sleeveless pale-blue wool dress with a high, lightly gathered yoke in front, lower yoke in back; coat pattern included. Vogue Paris Original Model 1635, designed by Patou. Size 14 dress requires 2 yards of 54" fabric without nap. \$3.50. In Canada, \$3.85.



1623

*Above:* White wool dress with diamond gussets under the arms, slash pockets set in the side seams. Vogue Paris Original Model 1623, designed by Ricci. Size 14 requires 2¼ yards of 54" fabric without nap. \$2.50. In Canada, \$2.75.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PA. AND IN CANADA, AT P. O. BOX 4042, TERMINAL A, TORONTO 1, ONT. FOR FIRST CLASS MAIL, PLEASE ADD 10C FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS ADD SALES TAX.



of the ovarian hormone progesterone. The specific progestin which I prescribe is medroxy-progesterone acetate, administered during the later phase of each menstrual cycle. This closely simulates the natural sequence of hormonal events.

Such cycling of estrogen and progestin tablets continues or restores normal feminine functions—including menstruation—essential to a woman's total health. Yet it definitely will not continue fertility beyond middle age.

The effectiveness of this therapy has been established in thousands of cases. Women beginning treatment before the onset of menopause never experience menopause at all. They also avoid the many consequences of menopause, among them: premature wrinkling of the skin, shrinkage of breasts and external genitals, loss of muscular suppleness and coordination, and, more serious, increasing tendency toward heart attacks and strokes, gastro-intestinal complications, and increasing porosity of the bones, which makes them brittle and fracture-prone. Also avoided are postural changes, including dowager's hump, resulting from post-menopausal weakening of ligaments and bones. In sum, the rate of aging, which is so cruelly accelerated in women after menopause, can be slowed by the elimination of menopause. A woman on adequate estrogen therapy ages no faster than a healthy man. She retains her femininity throughout the latter part of her life.

Even women beyond menopause can, to a large degree, restore their femininity through the therapy outlined for their age group. They will resume menstruation, and virtually all the secondary symptoms of menopause will disappear or be markedly diminished. Women in the post-menopausal age-group have the option of spacing out their menstrual cycles so that they can sidestep the annoyance of monthly bleeding. As indicated in the tables, the

cycle can be lengthened to 50, 60, or even 70 days without impairing the effectiveness of the therapy.

In the great majority of cases, estrogen replacement therapy not merely brings relief of clinical symptoms, but also has a profound effect on the woman's emotional attitudes, her personal competence, and general sense of well-being. Such factors are not easily assessed in clinical terms. Quite aside from the purely medical aspect of this therapy, the preservation of a woman's femininity—emotionally as well as physically—often alleviates marital difficulties and family troubles. In many instances, the therapy results in revitalizing a woman's total personality at a time of life when such bolstering is especially needful to her.

Throughout the tables, reference is made to the Femininity Index. This essential test, perfected as a diagnostic and therapeutic tool by Dr. Edmund R. Marino of Carson C. Peck Memorial Hospital of Brooklyn, determines the degree of estrogen deficiency before therapy and evaluates the results of therapy. The test is simple and totally painless, consisting of a vaginal smear and a laboratory analysis of the mucous sample.

Three different cell types are counted in the smear: superficial, intermediate, and parabasal cells. A typical Index figure, such as 85/15/0, shows the proportion of these three cell types (in the order listed) in the vaginal smear of a healthy young woman. As long as eighty per cent or more of the total are superficial cells, the woman is fully feminine with an ample estrogen supply. If the count of superficial cells falls below 80, it is a sign of lacking estrogen and waning femininity. Estrogen replacement is then called for to restore the Index to 80-plus.

Taken on a large number of women, the Femininity Index revealed the surprising fact that about five per cent of young women also suffer from some de-

gree of estrogen deficiency. They, too, benefit from therapy designed to bring their estrogen level to normal values. For this reason, I have included a separate therapeutic table for the 17-29 age-group, even though menopause as such is not the root of their problems.

Another special situation concerns women taking contraceptive pills. Certain brands of these pills contain—in addition to an estrogen—norethynodrel, a progestin which is itself inherently estrogenic. In consequence, such pills—though by no means all types of birth control pills—help maintain and even restore the estrogen level. They may therefore be used as an alternative therapy for estrogen-progestin deficiencies.

For example, a woman in her late thirties or early forties who continues taking such pills will not experience menopause. In later years, however, her doctor may decide to switch her treatment to that outlined in the table for her age-group in order to achieve a more natural sequence of estrogen and progestin.

It should be pointed out that even women with conscientious objection to birth control may take contraceptive pills if they are prescribed for the purpose of treating an estrogen or progestin deficiency. The pills may then be regarded simply as therapeutic agents.

Regarding the use of the aforementioned contraceptive pills as an alternate method of menopause therapy, an additional assurance can now be given. Despite recurring rumours that contraceptive pills contribute to cancer, evidence accumulating from widespread and intensive research indicates that exactly the opposite is true: Women taking birth control pills seem less likely to develop breast and uterine cancers than women who do not use such pills. (At the present time, however, the Federal Food and Drug Administration has not approved the use of such pills for the change of life.)

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# VOGUE'S READY VIGOUR

*Some reading on the subject of well-being*



**C**hapter Two of a certain famous scent story has just begun. Its overall name is Evyan.

The new work is called The Baron. And of the several stated aims of this closely-edited new collection of men's grooming aids, one that's rather dear is this: they aim to contribute to a man's well-being. The after shave soothes. The cologne is comfortably restrained in its reach. The ruddy-tinted powder is as fine a talcum as can be found. And Personal Care, a *totally* unscented roll-on deodorant, can even do this splendidly: check perspiration of the palms of the hands.



*By a fine Spanish hand, a spirited scent*

**I**n the early 1900's, a young artist-musician founded a perfume house in Barcelona. From that house, Myrurgia, drifted some distinctive Spanish fragrances—Maja, for instance. At the World's Fair Spanish Pavilion Myrurgia introduced a new flavour, this one for men—decidedly for men. A crisp brew of Mediterranean herbs, bergamot, racy spices, vetiver, *Sí Señor habla espanol*. A cologne that performs equally well as an after shave or as a midday face wash, *Sí Señor* is all man, all señor.

*Man-groomers with fight*

Ah, that glorious British Highland regiment, the Black Watch—so splendid-looking, so rugged, so gallant. They wore somber tartans, “watched” rival clans with a careful eye. Fought in Britain's storied battles, the 1800 Egyptian campaign through World War II. And their seal has for better than a dozen years been emblazoned on a cluster of man-groomers by Prince Matchabelli. A woods-plus-leather aroma, toned with citrus, Black Watch comes in shave preparations, colognes, deodorants. More subtle than its regimental namesake, Black Watch is just as thirsty for action.

Posed by actress Wanda Hendrix

*Darling...*

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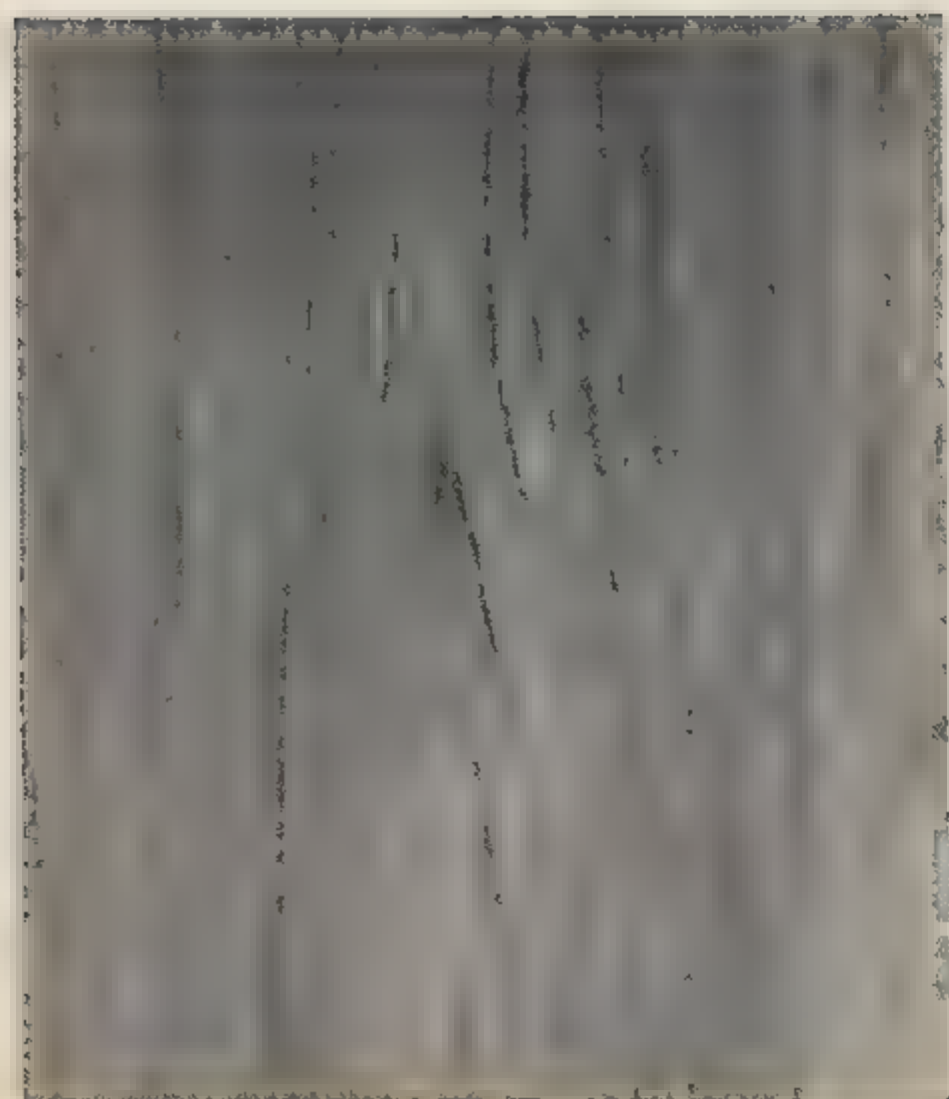
### *Is this a jewel or is it not?*

One of the phenomena of men's vanity aids is not that so many houses have delved into them, but where they, the vanity aids, are beginning to turn up. Cosmetics counters of department stores, of course. Haberdashery shops, inevitably. But the aim of British Sterling seems to be to make its name in jewellery shops. And so it has in thousands of U.S.A. shops that glitter with emeralds and watches and pearls—and now with British Sterling. . . . A complex production, this new men's fragrance is a pot-pourri of spices, herbs, wild flowers, forest. Penang is responsible for the patchouli, the cardamon, basil, and sage; Mysore the sandalwood; Java the vetiver; Peru the balsam; Thailand the benzoin. . . . Imported from England in essence and compounded here, British Sterling is distributed by Speidel, the watch-band people. Its hip-pocket-flask shape, generously capped and shouldered in aluminum a man can see himself in if he wants to, makes it indisputably men's stuff, correct on a man's dresser, in his bathroom, in his luggage. . . . The British Sterling roll call includes, in addition to after shave, a regular and an aerosol cologne, and an aerosol deodorant. There's even something called a "Cologne Caddie," a cologne flask holder with a plaque that invites initials. . . . This is a jewel, is it not?

### *For men who take to the sea*

**S**

peaks to you, say they, "of the explorers of arctic horizons, of the men who stood watch on teakwood decks smelling the tang of the open sea." What the girls and boys are getting at is the seafaring nature of teak. Teaky, as in a teakwood deck, as in a spindrift spray swept along the surface of the sea, as in a merchant vessel pulling into Copenhagen, full of Cordovan leather and citrus from Seville. Teaky as in a trim Swede or Dane. And the "they" that tell us these things is Shulton, old hand at men's fragrance-wear. . . . The wood you look upon, *left*, is teakwood, which just happens to be the theme of this attractive new men's fragrance by Shulton, in case you haven't guessed. Teak. Its constitution, its containers all speak teak. So that a man quickly gets the Teak message, real teak tags are tied by raffia to every Teak bottle. Would-be-wood packages have a geometric Scandinavian design. Even the glass is moulded like teak bark. Cast of characters: after shave, cologne, soap.



### *Ceylon*

(Continued from page 84)

fall sheer into the dark water. Looking at the pool (and knowing what riches it contains) tempts me—but only for a moment. One feels danger here . . . a primaevial sensation that is more than fear and less than superstition. The villagers believe the pool to be guarded by a demon in the shape of a monster eel which wears a gold earring and seizes their catch when they fish, and even chases the fishermen from the pool. Could such a creature exist? Eels can grow very big—and be fierce as devils—but the gold earring? If demons exist, beneath this dark water seems the place they would choose to dwell.

From earliest times, the peoples of Ceylon have been noted for their strange preoccupation with demonology. Today, almost without exception, the Ceylonese will involve themselves in debt in order to offset a curse placed upon them—and, wherever possible, make it boomerang back upon the opposition. The art of demonology is a respected and highly paid profession, with its more famous practitioners constantly resorted to by the highest in the land.

To live in Ceylon without getting involved with their charms, spells, or demons is impossible. I know the manager of a large bank who found himself in the thick of it, after less than a week on the island. A shrewd man, he turned the problem over to his chief clerk who dealt with the matter immediately, and the staff returned to work.

The bank manager was an exception. For the Westerner, it seems imperative to dismiss such things as superstition—and for those who would live and work in the East, this is a mistake. In Ceylon, astrology, for example, can not be divorced from magic, and no major business step is taken without consultation with an astrologer. He will even have the final word as to the day chosen for a general election or state opening of Parliament.

On the scale of the preternatural, astrology is separated from more unspeakable rites only by degrees. The manipula-

(Continued on page 154)

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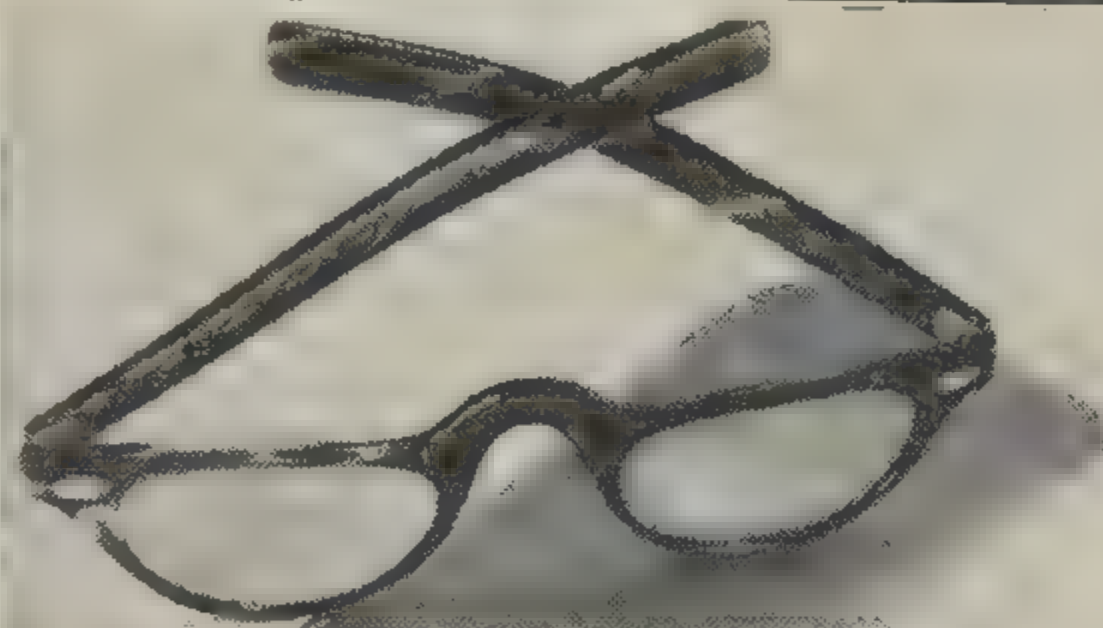
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## FASHIONS IN LIVING

# VOGUE'S

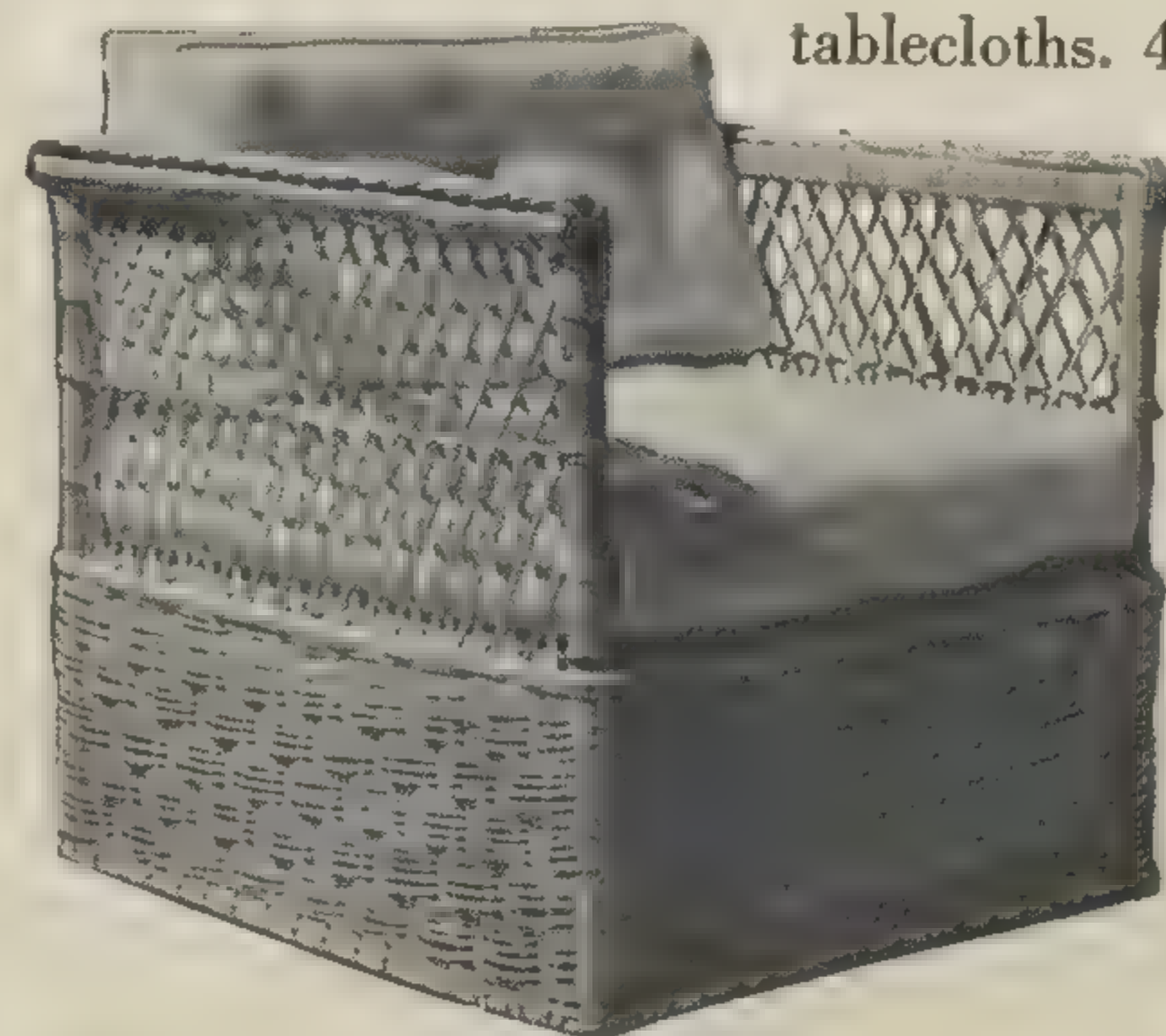
### Summer . . . some inside stories

Outside it's a blaze—sun, salt, action. Inside, city or country, the whole idea is cool, the cool cool world. Living rooms stripped to a good bareness, floors polished to a Flemish gleam. Fresh specifics to set the scene follow here. 1. *Daisies on vinyl*—white printed on shining sky-blue; to use for table tops, terrace chairs, the cloth for a beach picnic. 42" wide, \$3.50 a yard. By Tiger Fabrics. Bloomingdale's, 59th St. and Lexington Ave., N. Y. 17. 2. *Cleanest black and white*: 19th-century Indian chair—carved teak, painted white; \$320 for four. Lord & Taylor, 424 Fifth Avenue, N. Y. 17. On the floor, a summer-only rug; dizzy checks in flat, fringed Portuguese sisal, 9' x 12'. \$69.95. W & J Sloane, 414 Fifth Ave., N. Y. 17. . . . On the wall, Bridget Riley's "Print 7," screened on plastic, limited edition, \$150; Feigan



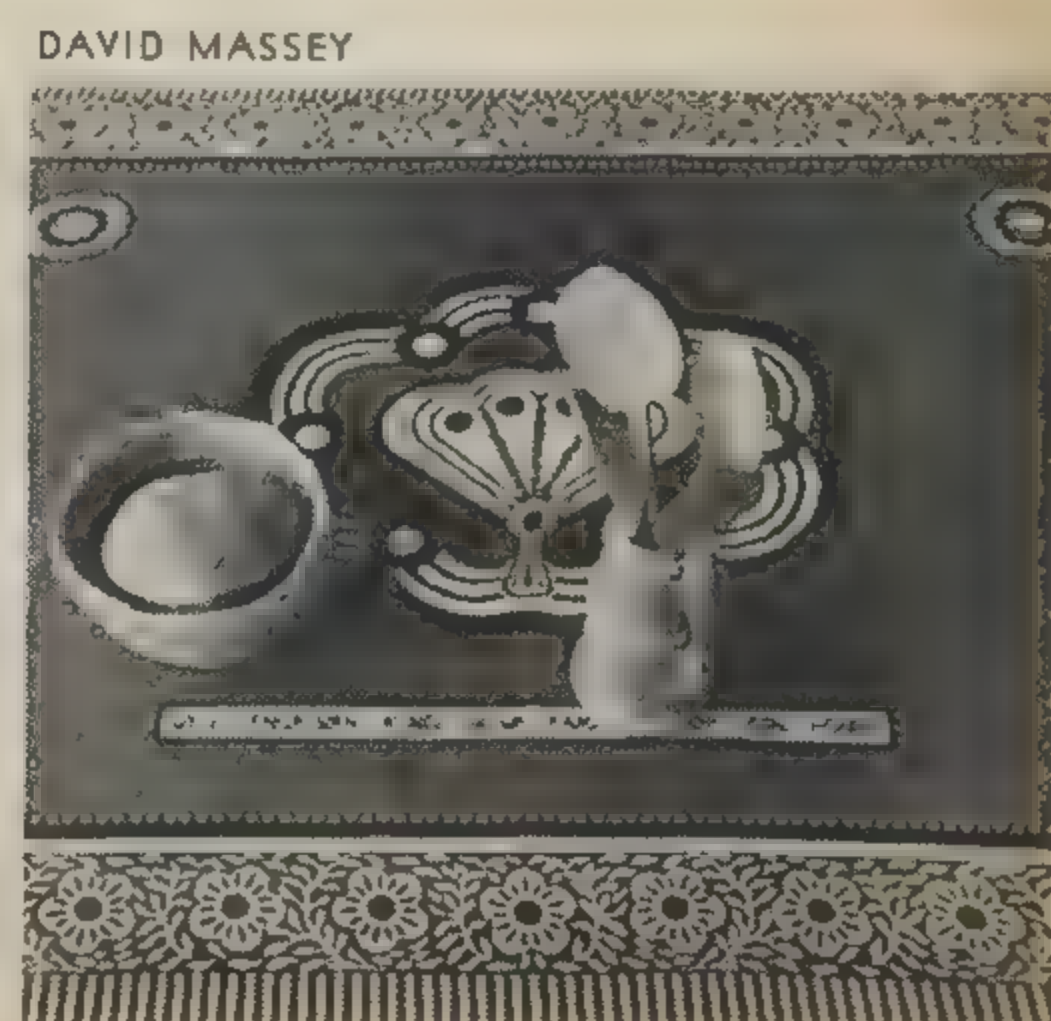
### 1. Daisies in the sky

Gallery, 24 E. 87th St., N. Y. 28. . . . Over the chair, stripes and gingham-type checks on French Tergal. 47" wide, \$4.75 yd. S. M. Hexter, 979 Third Ave., N. Y. 22. 3. *Summer natural*: Pale slipcovers for dark walls. The young Samuel P. Reeds mask shiny dark-brown walls with pale printed cotton. Blair Catterton, a New York decorator, suggests white linen tacked to walls at ceiling-and-floor-level with tacks and seams covered by jute braid (this tacked at ends only). Braid, \$1.50 yd.; heavy linen, 54" wide, \$4.80 yd. Both at W & J Sloane, 414 Fifth Ave., N. Y. 17. 4. *The Moor's pavilion idea*: Screens and furniture covered in striped cotton—navy blue and white with a thin red line. White cotton lace cushion covers. This scheme, from Denning & Fourcade. For the bar—a 19th-century bamboo table (shelves lacquered red and gold). Bar note from Sherry-Lehman: take wines and liquor to the country a case at a time. Where wines are stored in town, fan or air-condition to 60°. 5. *The great painted-floor idea*—three designs here. Wickerwork stencils on stairs; by Roe Kasian for the New York house of producer Saint-Subber. Incised and painted "pavement" for Mrs. T. Jefferson Coolidge; by Mrs. Henry Parish, II. Flower stencil for Pappagallo shop by Bishop & Lord. 6. *Spanish straw rug*—goes indoors or out. 5' diam. \$50. Lord & Taylor, 424 Fifth Ave., N. Y. 17. 7. *Newport wicker chair*. \$295. McGuire Co., 36 Hotaling Pl., San Francisco, Cal. 8. *African Khanga cotton*—red, white, black; Mrs. Jack Howard's idea for tablecloths. 44 in. x 3 1/2 yds., \$6. Far Eastern Fabrics, 171 Madison Ave., N. Y. 16.



### 7. Newport revisited

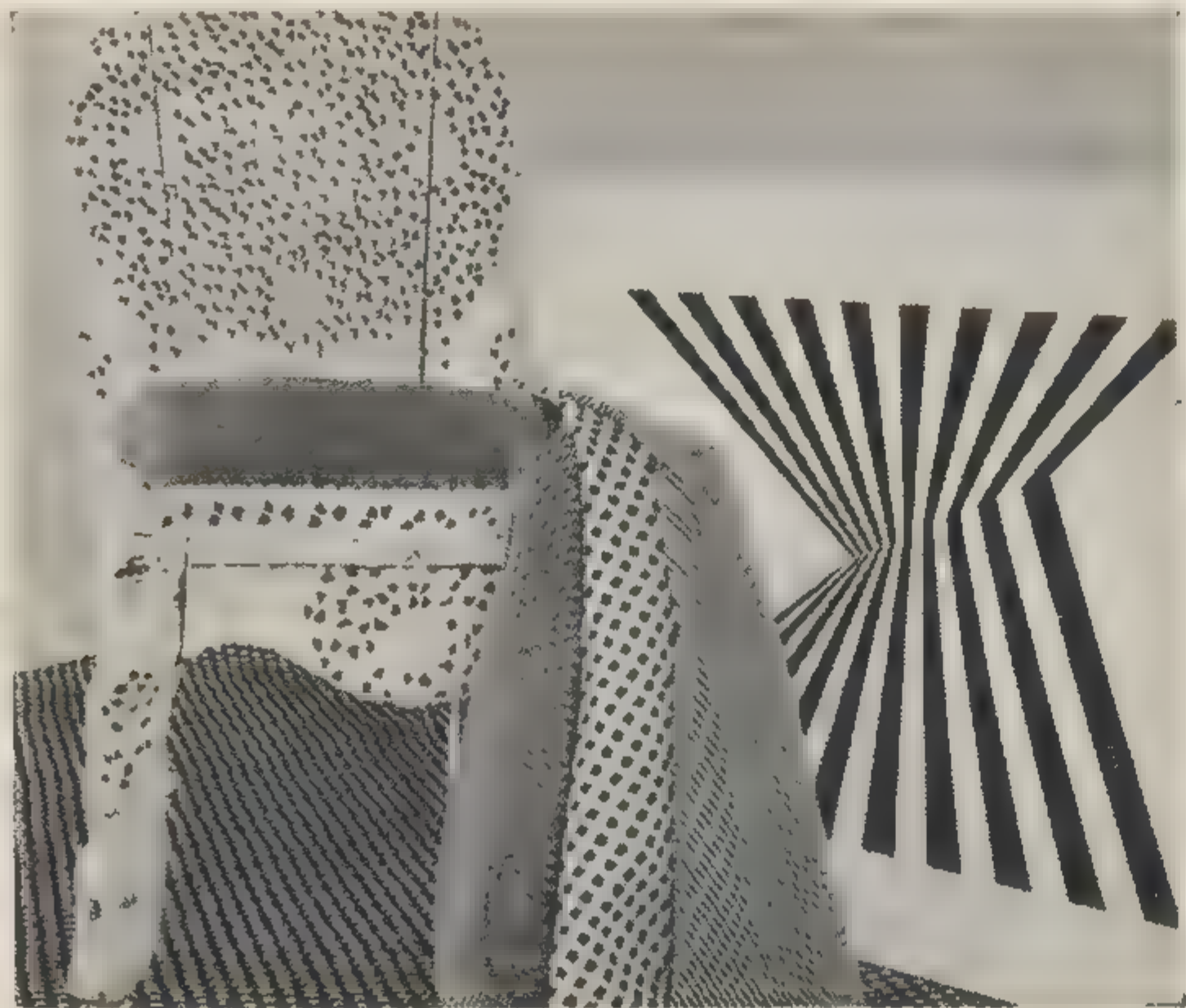
### 8. African-feast tablecloth



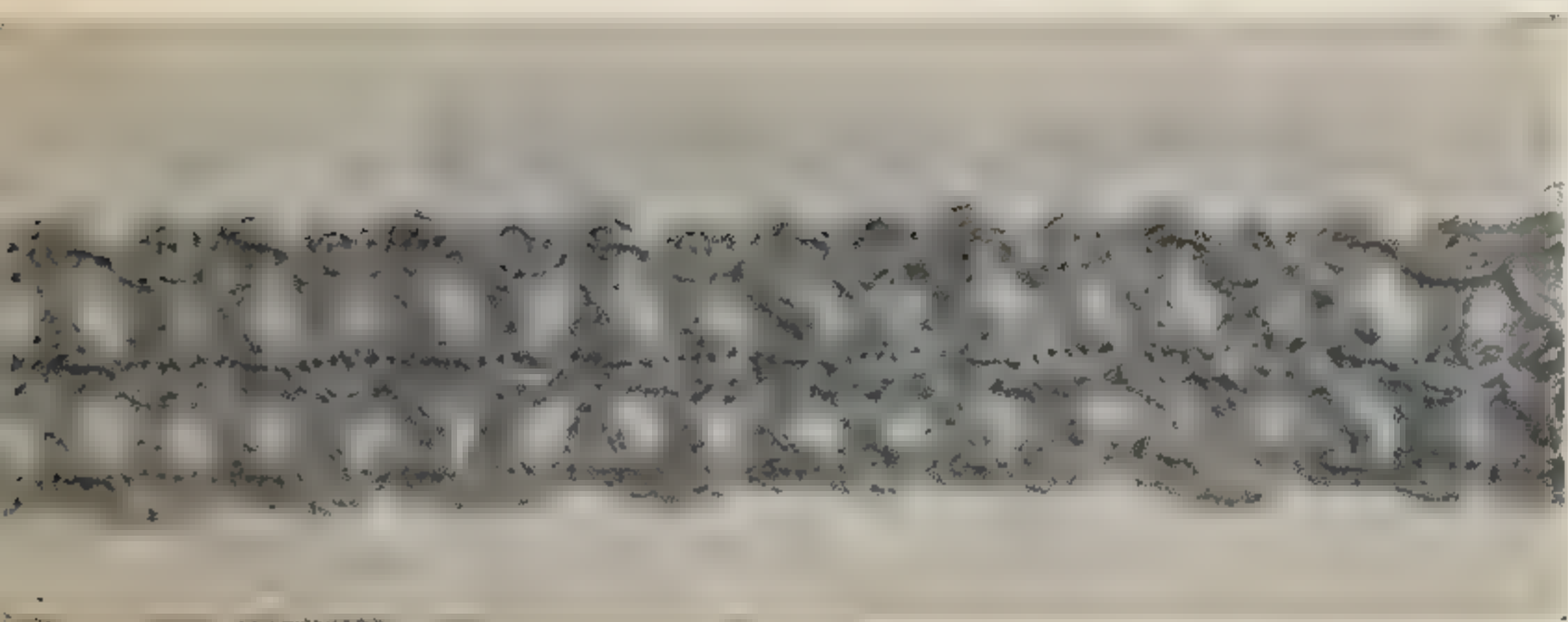


# SHOP HOUND

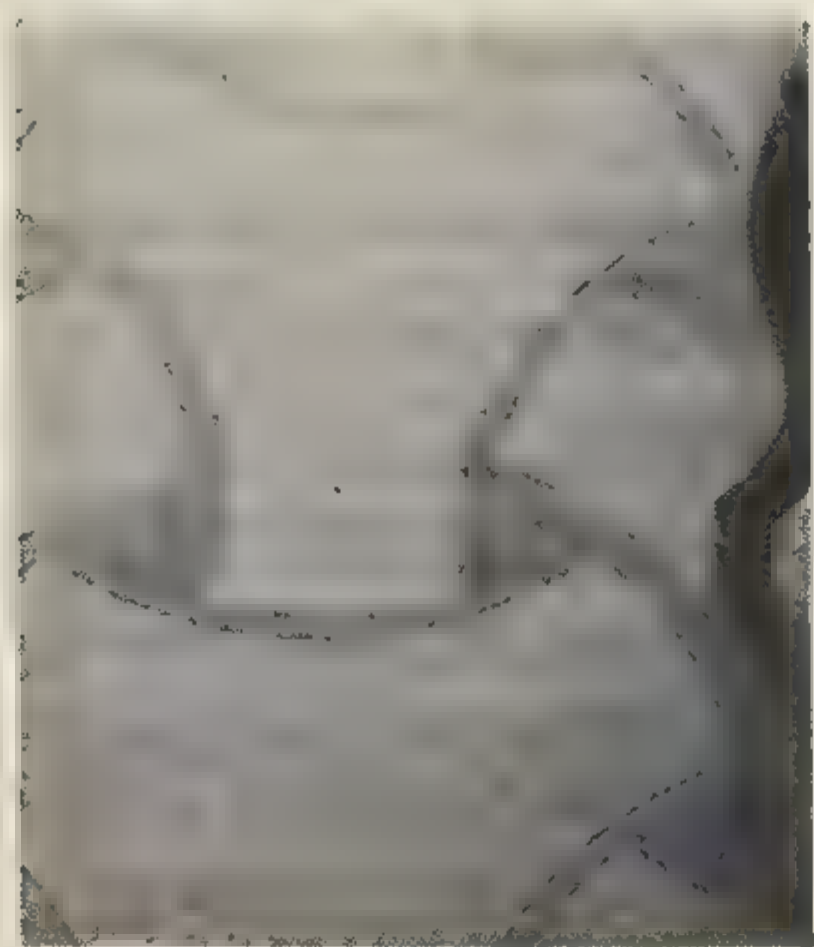
**2. Cleanest black and white**



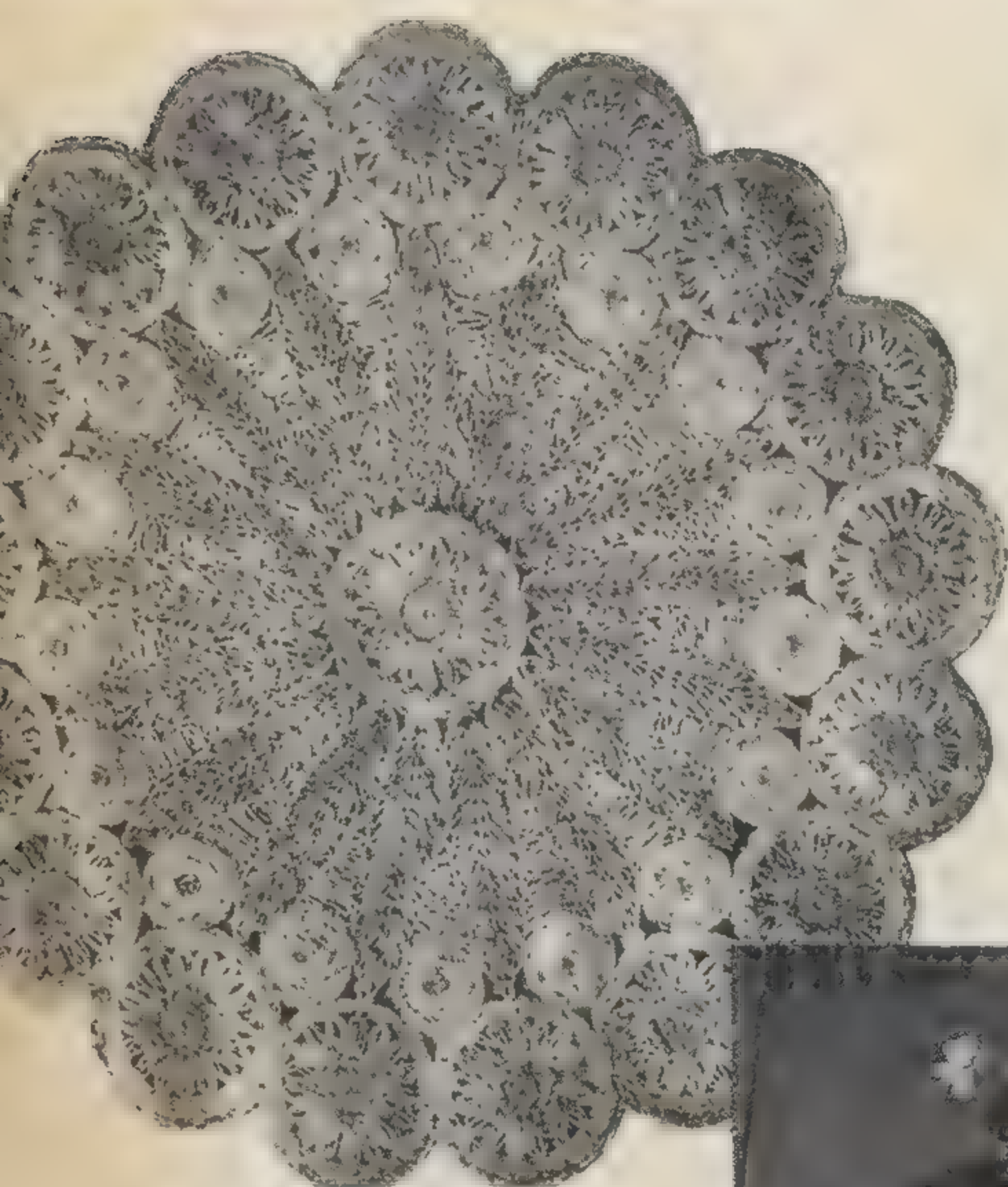
**3. Summer natural: braid and linen on the walls**



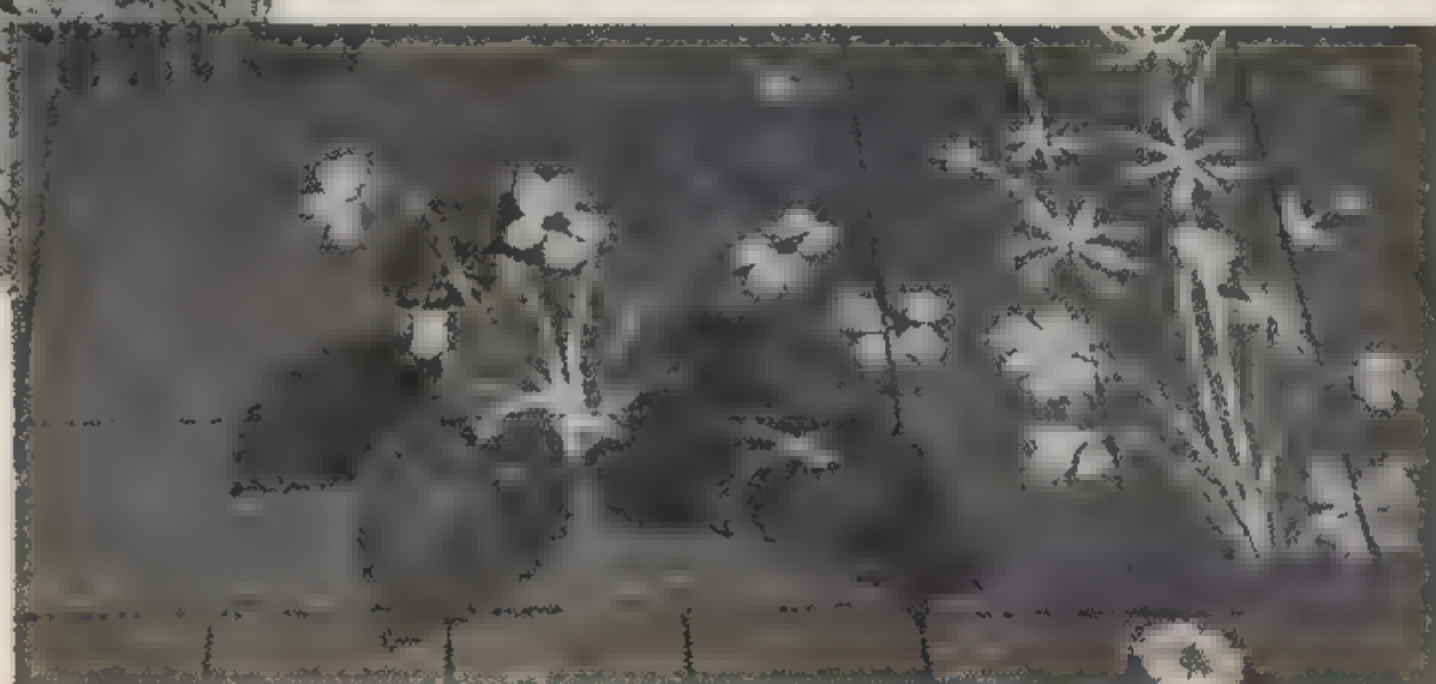
**4. Moor's pavilion by the sea**



**5. Painted patterns for floors**



**6. Gadding-vine rug**



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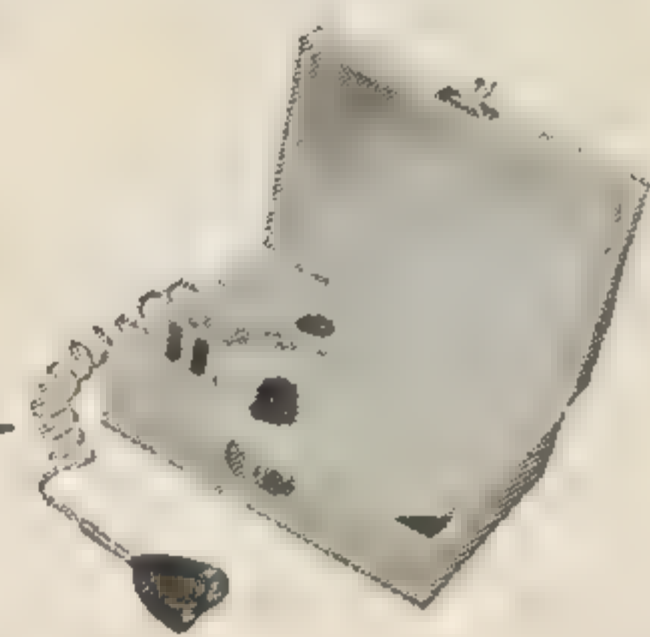
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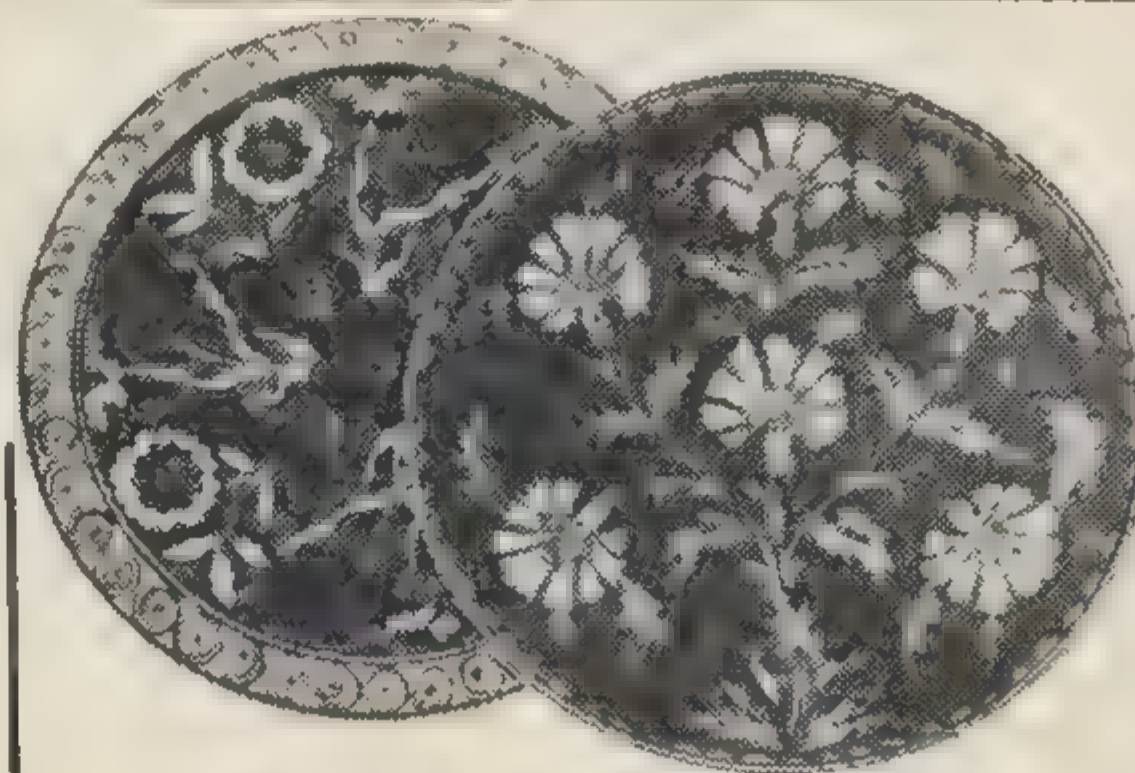
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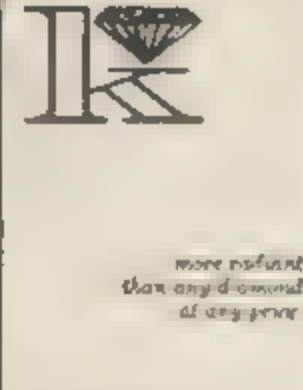
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## Ceylon

(Continued from page 151)

tion of the occult (which ranges from White Magic to Black Evil) is a fact of everyday life on the island. The demonologist is resorted to as a doctor would be, but instead of a cold he will be called upon to treat an unhappy love affair or an attempt to blight and kill his patient.

Restoration of domestic peace: This was my first confrontation with this family doctor attitude. My wife, a highly intelligent girl, had no doubt that evil influences were responsible for certain troubles that were besetting us. It was important to her that something be done and the suspected curse destroyed by a reputed practitioner.

Once I had given my approval, preparations were immediately put in hand. From the bazaar came yards of snowy white cloth, jars of oil, and many other things. Shortly afterwards the demonologist himself arrived—a small brown man with whom my children were to sit for hours, watching fascinated as he carved an elaborate altar and tabernacle from the trunks of young banana trees, all the while telling them stories and answering their questions in soft Singhalese, the language of the majority of the people.

By the time the sun had fallen into the sea, everything was ready. The entire household made itself comfortable upon the white cloth which covered the floor, and the ceremony began. For a time it was almost

informal, with friends, neighbours, and relatives wandering in and out and joining the invocations with great enthusiasm. After midnight, however, a new sensation made itself felt—one of expectation and nervousness. The atmosphere changed abruptly. On the altar, a bowl of water and a dozen limes were placed.

In complete silence now, the demonologist began to cut the limes in half, one after another—holding them under the water while doing so. He had just cut the fourth when I found that the hairs on the back of my neck were rising, and looking about I saw that this sensation was not confined to me: All present were similarly affected.

The realization that we were all very frightened occupied my surprised mind until the final lime was cut—this was after all a small insignificant ceremony, involving small insignificant matters. There was nothing of human sacrifice here—no worship of demons or the wishing of death upon an unsuspecting enemy. Yet the presence that we all felt was alive—and evil.

Suddenly the fear and tension were gone. Quickly and carefully, the small tabernacle in which the demon was imprisoned was carried from the house and onto the road. Entrapped, whatever was inside must face the rising sun—and cease to exist. No one would touch the tabernacle until the offerings of food placed upon the altar had decomposed. Meanwhile in the garden, holes had already been dug at the four corners. In each of them was placed a small earthenware jar containing tiny charms of bronze, gold, and silver—an invisible barrier against a dangerous and unknown world in which, until now, I had never really believed.

My introduction to this world had been relatively unspectacular, but I knew that the presence I had felt was alive—it could be contacted and controlled, if one knew the methods and had the courage to face whatever might answer the summons. Dawn was close, and across this lovely land the people were beginning to stir. What had just passed was an everyday experience to them, part of life's fabric. Now it was part of mine, and I felt strangely at home.

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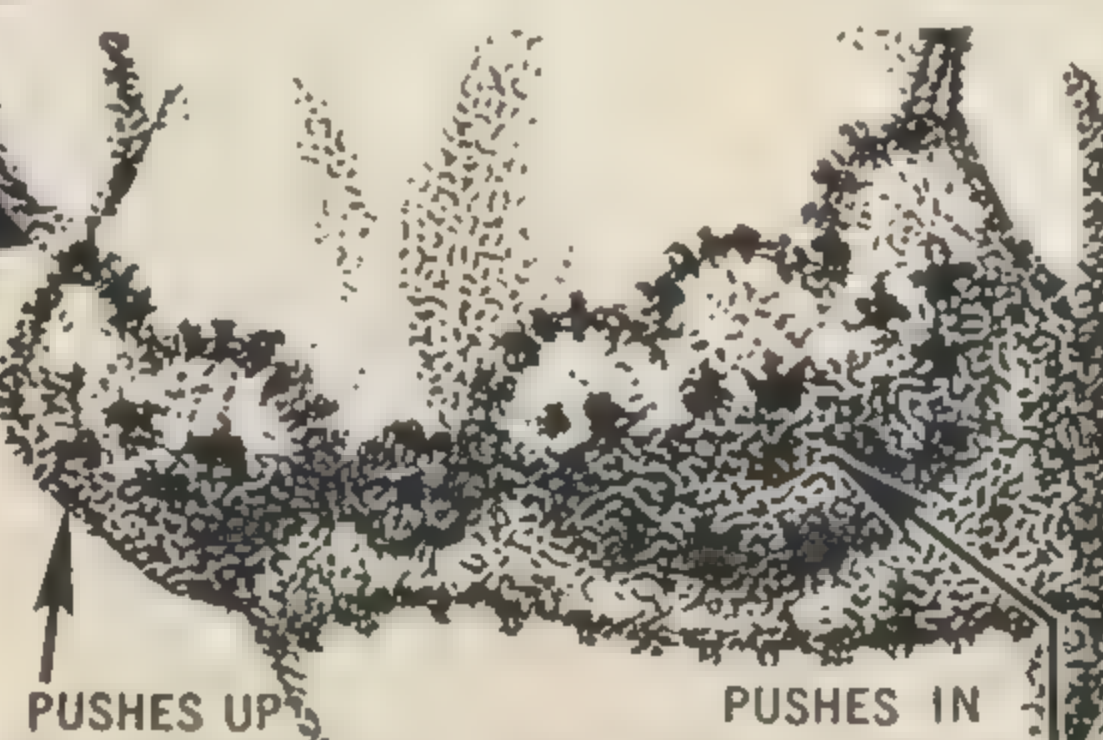


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# Sunday summer lunch at Horst's

Three menus prepared by the photographer Horst for friends at "The House that Horst Grew" (see pages 134-139)

For his easy indoor/outdoor weekend lunches for friends, Horst cooks by taste, has little truck with recipes. His food is simple, reasonably substantial, and good. One of his ad-lib specialties, for instance, is hamburgers: Before cooking the ground beef, he mixes it with capers, egg yolk, oil, chopped onion, mustard, pepper, salt, and bread crumbs. With lunch he always serves a collection of breads: freshly baked French, whole wheat, pumpernickel, Ry-Krisp.

Part of Horst's success with his lunches is the abundance of fresh garden things: fruits, salads, vegetables. Part is simply Horst's sense of what tastes good with what. The starred dishes below are followed by recipes—put together by an expert from Horst's some-of-this-and-that notes.

## Menu I

Chicken en gelée with orégano  
Asparagus salad  
with grated Parmesan cheese  
Fresh strawberries  
with orange juice, sour cream,  
and cottage cheese  
Wine: Orvieto secco  
San Pellegrino water

## Menu II

Creamed lobster\*  
Rice  
Peas  
Salad of endives and beetroots,  
French dressing  
with mustard  
Bel Paese cheese  
German or Alsatian white wine

## Menu III

Roast veal  
with sour cream and tarragon\*  
Roast potatoes  
Vichy carrots  
Fruit salad  
(oranges, apples, pears, grapes,  
raisins, walnuts, hazelnuts,  
heavy cream, and Kirsch)  
Petits Fours

Instant lobster casserole  
for six

2 pounds fresh or frozen

lobster meat  
1 can condensed cream of celery  
soup  
1 can condensed cream of  
mushroom soup  
1 can condensed cream of  
chicken soup  
Cream  
Sherry  
Salt and pepper

Dilute soups with enough cream and sherry to give the consistency of a heavy cream sauce. Add seasoning to taste. Mix with fresh or defrosted frozen lobster, heat until bubbly. Add more sherry for flavour. Serve with fluffy rice.

Note: Shrimp, crabmeat, or a seafood mixture may also be used.

*Roast Veal  
with sour cream and  
tarragon for ten*

4 pounds rolled rump of veal  
2 carrots, sliced  
5 small yellow onions  
1 bay leaf  
1/4 pound soft butter  
1 cup beef bouillon  
1 cup sour cream, heated  
1 teaspoon dry tarragon  
1 teaspoon salt  
1/2 teaspoon pepper  
1/2 teaspoon mace

Wipe roast carefully. Mix salt, pepper, and mace. Rub into the meat. Place meat in buttered roasting pan. Spread meat with 1/4 pound soft butter. Add vegetables, bay leaf, and tarragon. Preheat oven to 450°. Roast veal for 1/2 hour, turning once and basting meat. Reduce heat to 350° and continue roasting for 2 hours, basting occasionally. Remove meat and keep warm. On top of stove, over a small flame, add bouillon to roasting pan, and simmer, deglazing pan with a spoon. Add a little hot gravy to sour cream, pour back sour cream into gravy, stir, heating without boiling. If it curdles, add a little sweet cream. Strain into a sauceboat. Slice meat onto a hot platter, and pass sauceboat separately.

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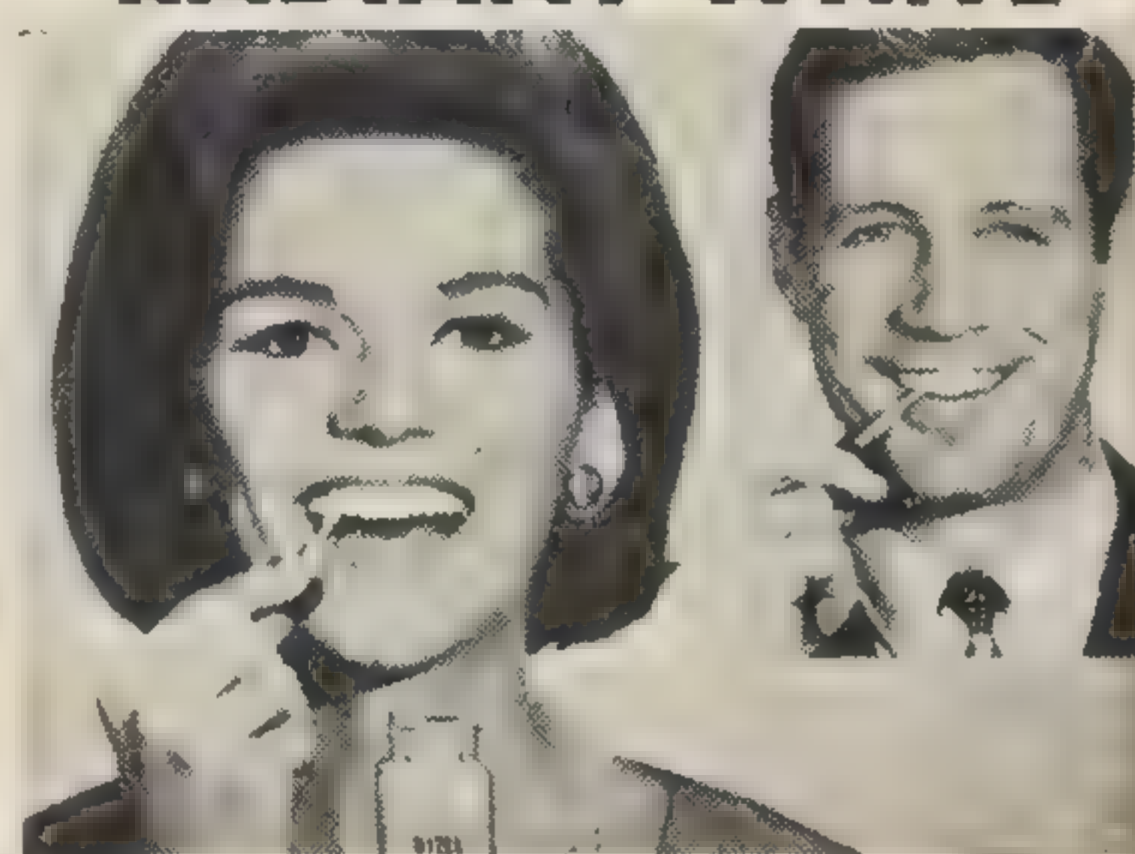
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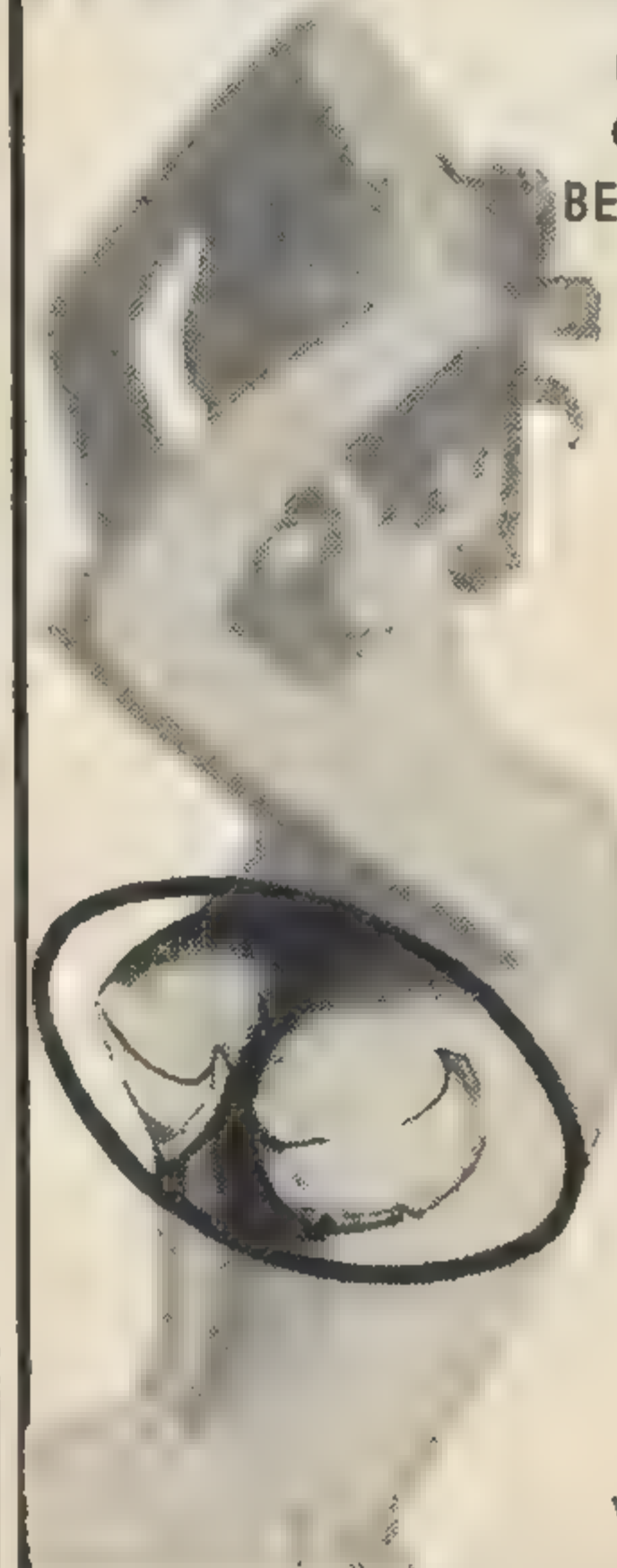
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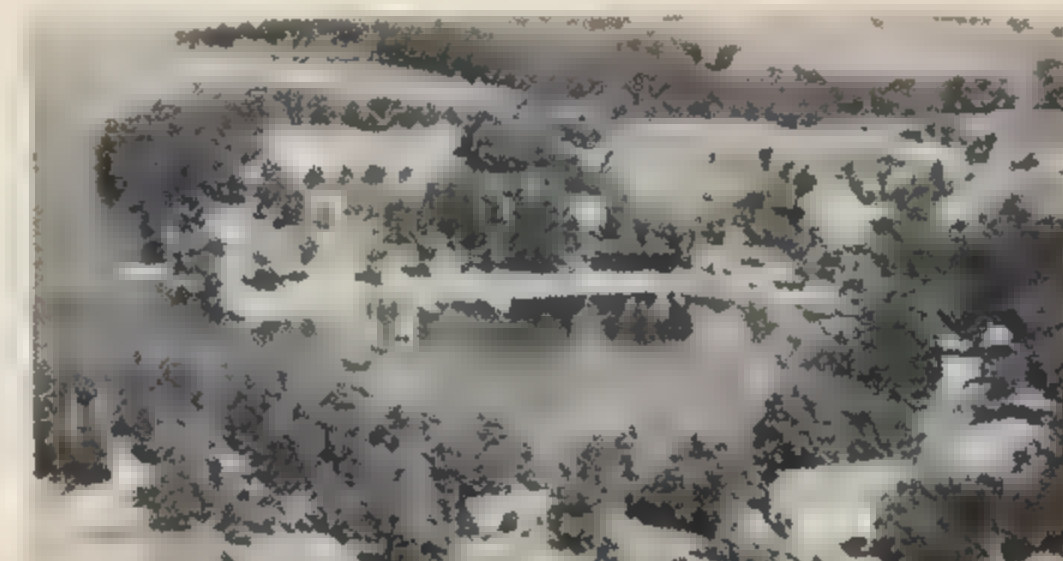
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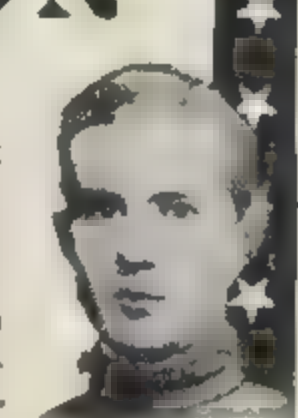
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# VOGUE'S READY BEAUTY

## *New perfume for which Columbus is slightly responsible*

For the second time, Columbus crossed the deep blue sea in fourteen hundred and ninety-three and discovered the Virgin Islands. There were about one hundred of them, and eventually the Danes got into the act and named the largest city on the most interesting island—St. Thomas—Charlotte Amalie. (Queen Charlotte Amalie just happened to be reigning when the Danes were first busy establishing these islands as a trading centre in the Caribbean.) . . . Now there is new trading afoot. St. Thomas has come up with a perfume that is, adorably, full-fledged American, most of the V. Islands being, as you know, part of the good old U. S. A. Perfume's name is Amalie and its scent is light but lasting. A compendium of tropical flower oils spiked by spices and herbs, Amalie is correctly pronounced Ah-mahl-ya, but never mind about that. Just order a whiff from Virgin Islands Perfume Corporation, St. Thomas, Virgin Islands, and you may, as many Virgin Island tourists do, become hooked.

## *The programmed bath: new way of jumping into it*

Neroli was the name of an Italian princess, and from her, the story goes, the sweet perfume essence distilled from orange blossoms got its name. And neroli is part of the freshness of a new scent devised by the House of Houbigant and inserted into the new way of thinking centred around the bath—called, in this instance, Bain Nouveau. Of course there's much more involved in the complex, dominantly floral construction of Bain Nouveau than neroli—lily of the valley, for example—plus an entire program to take one right through the bath and into an attractive aftermath. If you saw it all the way through, you'd start with the perfume oil in the tub, polish off the bath with a friction cologne furnished with emollients, or an eau de toilette spray mist. A spray bath oil aims at dry skin, and a powder mist goes on coolly. Perhaps the most spectacular package of the lot is the Bain Nouveau bath powder. A red-amber transparent, circular box with a golden-capped dome holds it; a hefty lamb's wool puff spreads it on; a nifty embellishment for a room where baths get jumped into.

## *Not a bite in sight*

Hah, this will foil them. Foil whom? Mosquitoes we think of most fondly as being foiled. Those winsome little fellows called chiggers. Gnats, ticks, and flies labelled black, sand, and stable. All are supposed to ignore the lady who cools her outdoor self by a swipe with "6-12" brand Insect Repellent Towelettes. Speaking of foil, that's what they're wrapped in. Speaking of foilers, this one is Union Carbide.



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V-6

# The fashion under the fashion

## ...under a low décolletage

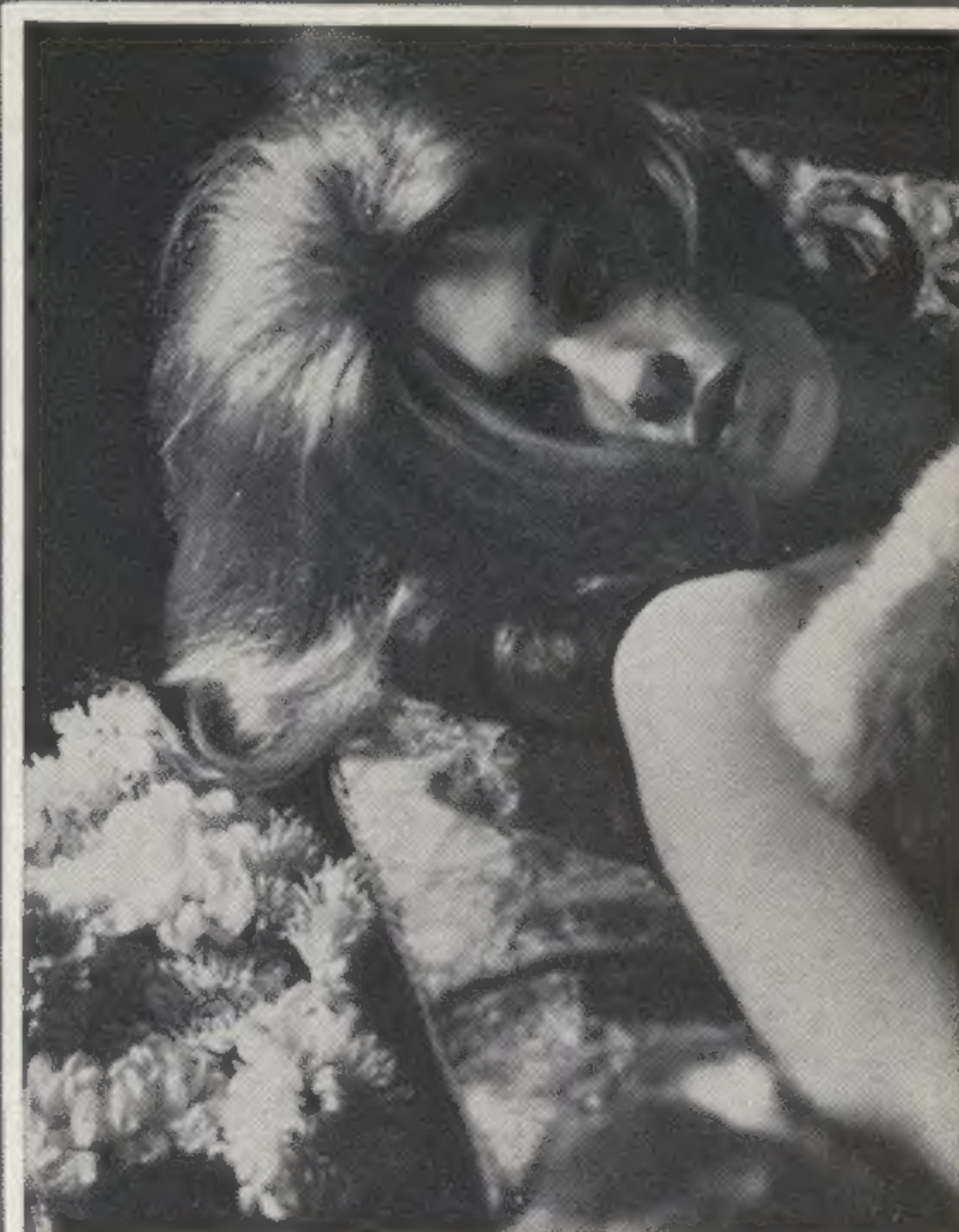


A pretty underwired brassière, *above*, of oyster-coloured lace over pale-blue marquisette, lightly padded to lift and round the bosom under a dress with a low-carved décolletage. The straps are of satin ribbon with elastic insets in back. By Marja, of nylon lace and marquisette. \$9. At Henri Bendel; Sakowitz.

## ...under a wide décolletage



Biscuit-beige scalloped lace, *above*, covers an underwired brassière with lacy straps set wide for a dress with a wide-open décolletage. With removable pads as well as quilted cups, and a low back-band of Lycra. By Charmfit, of Ban-Lon nylon lace and polyester fibrefill. \$7. At Bonwit Teller; J. W. Robinson. Coiffures by Ara Gallant of Derel; Tovar-Tresses hairpieces.



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A woman with a voluminous, wavy brown wig is lying down, her head resting on a patterned surface. She is wearing a dark, strapless top. Next to her is a large bouquet of flowers, including yellow, white, and pink chrysanthemums. The background is dark and out of focus.

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